

SONG
LYRICS

HIT PARADER



POPULAR HIT SONGS FROM SCREEN • STAGE • RADIO

FDC **10¢**
NOVEMBER

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AT LAST

HE WEARS A PAIR
OF SILVER WINGS

HUMMING BIRD

WHO WOULDN'T LOVE YOU

WONDER WHEN MY
BABY'S COMING HOME

DEARLY BELOVED

I'M OLD FASHIONED

HERE YOU ARE

WHEN THE LIGHTS GO ON AGAIN

WHERE THE MOUNTAINS MEET SKY

PICTURE STORY OF HOW
A RECORD IS MADE

MY DEVOTION

JUST AS THOUGH
YOU WERE HERE

PAPER DOLL

SWEET ELOISE

I CAME HERE TO
TALK FOR JOE

WHEREVER I GO

AT THE CROSSROADS

KILLE KILLE

TRAINS IN THE NIGHT

I'M SO-SO-SO-SO-SO IN LOVE


DANCE THE NEW HARLEM
"SPANK THE PLANK"

SONGS FROM "ORCHESTRA WIVES" "SHIP AHOY"
"STAR AND GARTER" "PANAMA HATTIE"

FEATURE Pictures and Songs From Columbia's *"You Were Never Lovelier"*

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John M. Gleason,
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HIT PARADER

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To The Editor:

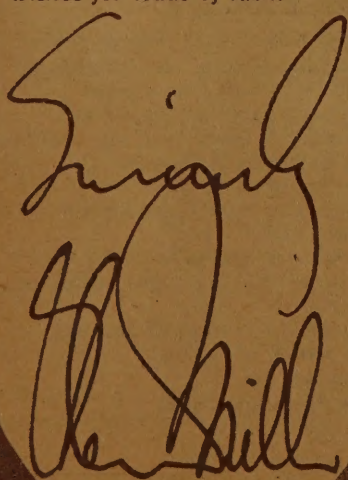
Congratulations on your new magazine venture! I know it will be welcomed by all of us of the band world and read and enjoyed by the thousands of fans who have always supported your other fine publications.

The great value of your work has always been an established fact. As a go-between for the bandleaders and musicians on the one hand and the multitude of swing enthusiasts on the other who are interested in receiving news and information regarding the band favorites, your magazines have served a very real purpose. There is no doubt that there is room for still another magazine of the variety you sponsor and so long as practiced hands such as your own, will lend themselves to this kind of an enterprise, there can be little doubt as to its success.

Though I have not seen the first issue of your magazine at this writing, your past record as an editor and publisher of this type of publication is ample guarantee that it will be of the same high calibre as your preceding magazines. It will unquestionably have all the interesting features, pictures, news and opinions and as I am informed, coupled with that a complete and authentic printing of most of the current pop lyrics.

I am sure the other bandleaders like myself appreciate the swell job you are doing in publicizing the bands and their activities and above all they appreciate the fairness and intelligence that always seems to characterize your many publications. As for our band, you have always been very kind to us and we will always be grateful.

Please accept my sincere best wishes for loads of luck.



● TRAINS IN THE NIGHT

Bob Russell Buck Ram

Trains in the night are chuggin',
chuggin', chuggin' by,
Totin' their loads on ribbons of steel.
Fingers of light extend across an inky
sky,
Feeling the way for the trains in the
night.

Somebody's son is homeward bound
to see his mom,
Counting each mile; each turn of the
wheel,
Then there is one who wants the love
she's running from—
Coming and going on trains in the
night.

Milk for your kid, food for your man,
Mail to wherever you are.
Passengers from all walks of life
Meet their nation on the observation
car

(Thru) Cities and farms; a village,
just around the bend
Someone gets off, somebody gets on
Welcoming arms await them at their
journey's end.
Trains in the night have been here
and have gone.

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● SOMEWHERE SOMETIME I'll Come Back To You

(Featured by Kay Kyser)

Bill Hampton George Dunning

Chorus

Somewhere sometime
I'll come back to you.
Somewhere sometime
When the sun shines thru,
We'll find peace and joy dear,
When these dark clouds roll by.
Until then, remember the dream we
shared

Just you and I.
Somewhere sometime
Tho the days seem years,
Somewhere sometime
We'll forget our tears;
For, tho I must leave you,
Our love will keep me true.

Somewhere sometime
I'll come back to you.

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● I'M SO-SO-SO-SO-SO IN LOVE

Ron Perry Stan Broadhurst
Marlyn Stuart

I'm so so so so so in love with you
Why do do do do do I go for you.
This must be love
I never felt quite this way
Each time I look at you
Here's all I can say
I'm so so so so so in love with you
Oh why why why why why must I be
blue

I'm in a fix
Because my heart will pay tricks
I'm so so so so so in love with you.

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● WHEN THE LIGHTS GO ON AGAIN

(All Over the World)

Eddie Seiler Sol Marcus Bennie Benjemen

Chorus

When the lights go on again
All over the world
And the boys are home again
All over the world
And rain or snow is all
That may fall from the skies above
A kiss won't mean "good-bye,"
But "hello" to love.
When the lights go on again
All over the world
And the ships will sail again
All over the world
Then we'll have time for things like
wedding rings
And "free" hearts will sing
When the lights go on again
All over the world.

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● WHEREVER I GO

Rudy Ritter Don Stirling

When evening shadows fall,
My darling, I recall
Visions of the love we used to know.
I think of all the joys we knew
Wherever I go.
I miss the hours I've spent with you
Wherever I go.
The magic of your eyes, your tender
lips,

The touch of your fingertips,
I miss them so.
It seems to be the scheme of things,
To keep you from me.
And I must only dream of things that
never could be.

I live to be in love with you my whole
life thru.

My darling you're with me,
Wherever I go.

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● THAT AIN'T THE WAY I DREAMED IT

Dorothy Vanston Steve Nelson

Chorus

There they go walking down lovers
lane

The street that belongs to me.
Oh, that ain't the way that I dreamed
it

No siree.

While they're so happy counting the
stars,

I'm lonely as I can be,
But that ain't the way that I dreamed
it

No siree.

It's hard to understand
The things that fate will do
It's hard to dream and plan
And see them come true for some-
body new oh,

Now that it's over I shouldn't cry
I still have your memory

But that ain't the way that I dreamed
it

No siree.

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● HE WEARS A PAIR OF SILVER WINGS

Eric Maschwitz Michael Carr

Chorus

Altho' some people say
He's just a crazy guy,
To me he means a million other things
For he's the one who taught this happy
heart of mine to fly.
He wears a pair of silver wings
And tho' it's pretty tough,
The job he does above,
I wouldn't have him change it for a
king's

An ordinary fellow in the uniform I
love

He wears a pair of silver wings.
I'm so full of pride when we go walk-
ing

Ev'ry time he's home on leave
He with those wings on his tunic
Me with my heart on my sleeve
But when I'm left alone and we are
far apart

I sometimes wonder what tomorrow
brings

For I adore that crazy guy
Who taught my happy heart
To wear a pair of silver wings.

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Shapiro, Bernstein & Co., Inc.
(Radio City Music Hall Bldg.)

● DON'T DO IT, DARLING

Zeke Manners

If you worry over me
Like I worried over you
Don't do it, darling—Don't do it,
darling

If you think I'm missing you
And I'm missing kissing you
Don't do it, darling—Don't do it
darling

I gave you all the love I had and
trusted it with you

You took my heart and played with it
and then you proved untrue

Now that you are all alone
And you feel the urge to phone
Don't do it, darling—Don't do it,
darling.

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● MY GREAT, GREAT, GRANDFATHER

Edna Fisher Al Garmen

The spirit of seventy-six,
Marching along through the years
Farmers and bankers and clerks,
Ready to dish out the works,
When an enemy appears;
For we're still minute men, brave and
free

Born to win it, men with a grand old
family tree:

Chorus

My great, great, great, great grand-
father

Came to America because, in America
a man was free;

He worked and fought, for he was the
sort of an American

Who'd fight with a hurricane, believe
you me!

Well, he had sons and they were ones,
Who fought for July the Fourth;

And their grandsons, shouldered their
guns

Some of the South and the North;
And so it goes, my grandfather fought
for America

They loved America the same as we;
Washington, Jefferson, Lincoln
And all my "greats" got me a thinkin'
What a fool some guy would be
To try to take this land away from me.

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Hollywood, California

● WHO WOULDN'T LOVE YOU

Bill Carey Carl Fischer

Chorus

Who wouldn't love you,
Who wouldn't care
You're so enchanting
People must stare
You're the dream
That dreamers want to dream about
You're the breath of spring
That lovers gad about, are mad about
Who wouldn't love you,
Who wouldn't buy the westside of
heaven

If you winked your eye
You're the answer to my ev'ry prayer,
darling,

Who wouldn't love you,
Who wouldn't care.

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● MY DEVOTION

Rec Hillman Johnny Napton

Chorus

My devotion is endless
And deep as the ocean
And like a star shining from afar
Remains forever the same.
My devotion is not just a sudden emo-
tion;

It will be constantly burning
And your love will kindle the flame.
What a sweet beginning to the dream
I planned.

I'm content to be your slave;
Your wish is my command
And this sensation
Was never a mere fascination.
Here in my heart one sweet day it
started

Then with time it grew;
My devotion to you.

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● MIDSUMMER MATINEE

Buddy Kaye Fred Wise Sidney Lippman

There's plenty that we can do in the
city,

There's plenty to entertain us there.
But wouldn't you rather be sitting
pretty

At a show in the open air?

Chorus

Follow Magnolia Lane for one little
mile,

Turn to the left at Bluebird Bay.

Hurry and I'll reserve two seats on
the isle for a Midsummer matinee.

Wait 'til the daffodils go into their
dance,

Oh, what a tune the crickets play.

Nature will set the stage for love and
romance at a midsummer matinee.

Oh my! Oh me! Are we gonna have
fun.

You'll see, we'll be the happiest couple
under the sun.

Slowly the curtain of the night will
descend

Over our secret hideway.

We're gonna find that love begins at
the end of a midsummer matinee.

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● NIGHTINGALE

Fred Wise Xavier Cugat George Rosner

Nightingale, as I lie on my pillow,

I can hear you in the willow

Singing love songs to the moon

Nightingale, I forget all my sorrow,

As you serenade tomorrow

With a sentimental tune.

My loved one must have sent you to
cheer me;

My loved one who is over the sea.

Nightingale, tho' the night seems un-
ending,

I can hear the love she's sending

On the wings of melody.

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The
Hit Parader
Band
Wagon
of
Song Hits

● THREE LITTLE SISTERS

Irving Taylor Vic Mizzy

Chorus

There were three little sisters,
Three little sisters;
And each one only in her teens.
One loved a soldier,
One loved a sailor
And one loved a lad from the Marines,
Oh, the three little sisters;
They were the fairest
From Iceland to the Philippines;
So said the soldier
So said the sailor
And so said the lad from the Marines.
And when the boys marched away,
The girls said they'd be true
Until the boys came back some day.
Now the three little sisters,
Three little sisters
Stay home and read their magazines.
You can tell it to the soldiers,
Tell it to the sailors
And tell it to the Marines.

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● SWEET ELOISE

Mack David Russ Morgan

Sweet Eloise, sing the birds in the trees
When she is near you can hear them
singing sweet melodies
They're just for my Eloise
Sweet Eloise is a beautiful sight
Ole Mister Moon comes around to look
at her ev'ry night
Her smile's a warm summer breeze
The smile of Eloise
And tho' there may be clouds in the
skies
There's always sunshine deep in her
eyes
In case you didn't know, roses grow.
Hopin' some day
They'll be pressed and caressed
In her bouquet,
Sweet Eloise is so lovely to love
You will agree she's the only girl that
you're dreamin' of
But you'll be wastin' your time
'Cause Eloise is all mine.

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● ALL I NEED IS YOU

Peter De Rosa Benny Davis
Mitchell Parish

I don't need a million dollars to make
my dreams come true, baby
All I need is you;
I don't need a fortune teller to tell my
troubles to, baby,
All I need is you.
Don't need the sun, don't need the
stars,
For at last I realize I found the sun,
I found the stars, shining in your eyes.
I'm right at the gates of heaven and I
could walk right through, baby,
All I need is you.

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● WONDER WHEN MY BABY'S COMING HOME

Kermit Goell Arthur Keat

My life was rosy as a lovely summer
dawn,
It's very different since the one I love
has gone.

Chorus

Haven't seen a sunny day;
Ever since he went away,
Wonder when my baby's coming
home,
Haven't slept a wink at night,
Worrying if he's all right,
Wonder when my baby's coming home.
Oh! I really can't help cryin',
I'm so hungry for his caress,
Tho' I promised I wouldn't be cryin',
I'm not brave enough I guess,
Home will be a lonely place,
Till I kiss that funny face,
Wonder when my baby's coming home.

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Crawford Music Corporation

● AFTER IT'S OVER

Paul Brenner Gilbert Mills
Ted Rolfe

A day will never ever pass
Without a pray'r for you;
However long this storm will last
Sweetheart, I promise you:

Chorus

I'll hand my heart to you,
We'll start all over
The things we planned to do;
I'll keep a love-light burning
While the world is dark,
There shall be no dark in my heart
After it's over,
The sun will shine once more,
I'll see my dreamboat come safely into
shore;

There'll be a heart that's free
To greet you as before,
After it's over, sweetheart.
Copyright 1942 by Barton Music Corp.

● HERE YOU ARE

(From the 20th Century-Fox Picture
"My Gal Sal")

Ralph Rainger Leo Robin

Here you are as I dreamed that you
would be
How near you are just a kiss away
from me
Although I know that we're on earth
below
I feel we're somewhere on a star
Here you are and I love you much too
well
How dear you are dearer far than I
can tell
Tonight I know it must be you or no
one

So if you want my heart
Here you are.

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● I CAME HERE TO TALK FOR JOE

Lew Brown Charles Tobias
Sam H. Stept

He smiled and said "I hope I'm in the
right place"
Then saw that puzzled look appear on
her face
He added with a bashful smile
"May we sit down and chat for just a
while?"

Chorus

I came here to talk for Joe
He wants me to let you know
He can't keep that date with you to-
night
I came here to talk for Joe
Gee! that kid sure loves you so
And when he gets a chance he said
he'd write
That boy has so much courage
I've seen the things he can do
But he never had the courage
To tell you how he feels about you
He's got a perfect alibi
He can't be here and in the sky
So I came to talk for Joe.

She said "I'm thrilled to hear you
talking of Joe
Because you'll never know how much
I love Joe
And even after he had gone
Those thrilling words he said went on
and on."

Copyright 1942 by Shapiro, Bernstein & Co.

● WHERE THE MOUNTAINS MEET THE SKY

I'm Headin' for the Blue Horizon

Aston "Deacon" Williams

Round up time was over
The year's work almost done
Cowboys gathered round the old
corral.
A cowboy tired and weary began to
sing a song
Here's the words that you could hear
him sing

Chorus

I'm headin' for the Blue Horizon
Where the mountains meet the sky
Saddle up my faithful pinto
And bid the boys goodbye
I'll say so long to mom and dad and
tell sister not to cry.
'Cause I'm headin' for the Blue Hori-
zon
Where the mountains meet the sky

I'm gonna ride, ride, ride, down
that dusty trail
To the land of sweet enchantment
Where hardship don't prevail
When my round up days are over
And I've said my last goodbye
I'll be up in the Blue Horizon
Where the mountains meet the sky.
Copyright 1942 by Republic Music Corp.



● **HEY! ZEKE**

(Your Country's Calling)

Al Hoffman Mann Curtis Jerry Livingston
 Hey! Zeke, your country's callin'
 Ain't you heard about the way the
 world is brawlin'?
 Leave the farm to maw and paw;
 We gotta win this gosh-darn war!
 Hey! Zeke, the bugle's blowin'
 Pack away your stack o' hay and get
 a-goin',
 Kiss the old gray mare good-bye;
 We gotta keep that flag on high!
 Hurry up, gather up Hiram and Rube,
 Ain't got no time to lose.
 Whip 'em up, trip 'em up, don't be a
 boob
 And, by cracky, the boys in khaki
 Will drive 'em wacky down in Naga-
 saki,
 Hey! Zeke, your country's callin',
 Callin' thru the countryside for men
 to fall in;
 Leave the farm to maw and paw,
 Until we win this gosh-darn war!
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● **LORETTA**

Kay Twomey Fred Wise Al Frisch

Chorus

You've been playing hard to get Lor-
 etta,
 It's time for romance when stars shine
 above,
 But I'll make you love me yet, Loretta
 Look out, Loretta, you better get set,
 get ready for love.
 Just wait until our lips have met, Lor-
 etta,
 What a thrill we're gonna get, Loretta,
 You'd be surprised what love can do,
 In a moonlight rendez-vous,
 Oh, Loretta, better take my heart.
 Copyright 1942 by Santly-Joy-Select, Inc.

● **DON'T SIT UNDER THE
APPLE TREE**

(With Anyone Else But Me)

Lew Brown Charlie Tobias-
Sam H. Stept

Don't sit under the apple tree with
 anyone else but me
 Anyone else but me, anyone else but
 me, No! No! No!
 Don't sit under the apple tree with
 anyone else but me
 'Til I come marching home.
 Don't go walkin' down lover's lane
 with anyone else but me
 Anyone else but me, anyone else but
 me, No! No! No!
 Don't go walkin' down lover's lane
 with anyone else but me
 'Til I come marching home.
 I just got word from a guy who heard
 from the guy next door to me,
 The girl he met just loves to pet and
 it fits you to a "T"
 So, don't sit under the apple tree with
 anyone else but me
 'Til I come marching home.

Don't start countin' the stars above
 with anyone else but me
 Anyone else but me, anyone else but
 me, No! No! No!
 Don't start singin' those songs of love,
 we'll do 'em in harmony
 When I come marching home.

Wrap your kisses in cellophane, don't
 give 'em away for free,
 Keep 'em exclusively, salted away for
 me, Yes! Yes! Yes!
 I'm on record, I'm talkin' plain, you're
 gettin' the third degree
 When I come marching home.
 Copyright 1942, Robbins Music Corp.

● **JUST AS THOUGH YOU
WERE HERE**

Edgar De Lange John Benson Brooks

I'll wake each morning and I'll prom-
 ise to laugh,
 I'll say good morning to your old
 photograph;
 Then I'll speak to you, dear,
 Just as though you were there.
 When purple shadows start to wel-
 come the dark,
 I'll take the same old stroll we took
 through the park;
 And I'll cling to you, dear,
 Just as though you were there.
 So, don't be afraid that distance and
 time
 Will finally tear us apart,
 The farther you go, the longer you
 stay,
 The deeper you grow in my heart.
 Each night, before I wander off into
 sleep,
 I'll bring to light the tears I've buried
 so deep;
 Then I'll kiss you, my dear,
 Just as though you were here.
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 Corp.

● **MISS YOU**Charlie Tobias Harry Tobias
Henry M. Tobias

Chorus

I miss you, since you went away, dear,
 Miss you more than I can say, dear,
 Daytime, night time, nothing I do
 Can make me forget that I still love
 you.
 Kiss you, in my dreams I kiss you,
 Whispering, "Darling, how I miss
 you."
 Tell me do you ever miss me as I
 miss you?
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Behind The Hit Songs—JACK ROBBINS



SEVERAL years ago, when Jimmy Dorsey was interviewed on the famous bandwagon program over the Mutual network, he was asked whom he thought the "Father of Swing Music." "Jack Robbins," said Jimmy, "because he financed it!" Not many of the radio listeners know the name of Jack Robbins, but every singer, orchestra leader, picture producer and show impresario knows that music publisher Jack Robbins is the most prolific publisher of hit songs in Tin Pan Alley. Although Robbins has consistently issued the largest percentage of popular hits, he is also credited for having sponsored numerous swing stars. As far back as 1925, he published solos and instruction books, books on modern rhythm music, written by Tommy Dorsey and Jimmy Dorsey and in succeeding years he has published outstanding compositions and instruction books by Benny Goodman, Harry James, Artie Shaw and dozens of other rhythm idols. But it is Robbins' faculty for sensing a hit that has won for him the title—"Titan of Tin Pan Alley." Not only has he discovered a majority of America's top song successes, but he has dug into the treasury of American music to uncover music that might never have attained topmost popularity without his vision. "Manhattan Serenade" is Robbins' newest contender for hit honors. It was originally composed in 1928 by Louis Alter as an orchestral piece. Although it achieved innumerable performances on radio, in schools, in concerts and became a compulsory piece for piano students, it was known solely as an instrumental work. Robbins had lyrics set to it—now watch the song go. This, is Jack Robbins.

Let's All Dance the Polka

AND SING A POLKA SONG

WAR ALWAYS brings back pleasant memories of the peaceful years gone by, and that may account for the present revival of the old square and polka dances. Gay were the days of the gaslight era, when mother was a girl, and father wore celluloid collars and cuffs. Gay also, were the dances of the "Gay Nineties," with what we term, the "old fashioned polka" among the most popular. Today, the polka is as much a part of America in dancing, as baseball is in sports. Tin Pan Alley, ever-conscious of public likes and dislikes, has kept its finger to the "pulse of the present dance trend" and found that the polka is as much alive today as it was in that era of street cars and high bustles. At all functions, in all circles, they still "grab your partner" for another old fashioned polka. Arthur Murray, dean of American dance instructors, sent several of his star teachers, to pave the way in a demonstration of the polka at the Hotel Delmonico. The girls went back to the turn of the century for their shirtwaist blouses and dustruffle skirts—not for authenticity, but for comfort as well as eye appeal. All these factors, contribute to the polka as an institution and not as a fad soon to pass.

● THE SWEET POTATO POLKA

Charles Reade Sy Taylor

1st Verse

There's a jolly fellow,
And Homer is his name
Who always dreamed that someday
He'd have wealth and fame
He bought an ocarina
And practiced ev'ry day
Then Homer wrote a polka
And now you'll hear him play. Oh!

4th Verse

Too, too, tootle, the Sweet Potato
Polka
Too, too, tootle, the Sweet Potato
Polka
Too, too, tootle,
That's all you'll hear him play
He plays his sweet potato, to pass the
time away.

2nd Verse

One night at a barn dance
The fiddler broke his bow
There was no way to fix it
Folks began to go
But Homer saved the ev'ning
He said "Don't go away,"
Then took his "Sweet potato,"
And started in to play. Oh!

3rd Verse

When the dance was over
And Homer took a bow
He started for the exit
Pushing thru the crowd
Then someone shouted "Stop him
Just give us one encore,"
So Homer had to go back, and play his
song once more. Oh!

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● THE TOAST POLKA

(Good Fellowship Song)

Hairy George

Come on, get together with a little
jollity
And sing a song in friendly harmony
Fill up all your glasses with some
good old fellowship
Then all together raise your glass and
take a little sip

1st Chorus

Here's a hearty toast to each one
assembled here
To our friendly host we wish health
throughout the year
As we raise our glasses
Let's give a rousing cheer
Drink it down! Drink it down! Drink
it down! Hurrah!

Come on get together with a little
jollity
And sing a song in friendly harmony
Fill up all your glasses with some
good old fellowship
Then all together raise your glass and
take a little sip

2nd Chorus

Here's a hearty toast to our good old
Uncle Sam
It's no idle boast he's a friend to ev'ry
man.
As we raise our glasses
Let's give a rousing cheer
Drink it down! Drink it down! Drink
it down! Hurrah!

Copyright 1942 by Ideal Music Publishing Co.



Arthur Murray Dancers in a Demonstration of the Polka in N. Y.



At N. Y. Waldorf-Astoria "Butler's Ball." It's the Polka.

● PENNSYLVANIA POLKA

Lester Lee Zeke Manners

Strike up the music,
The band has begun
The Pennsylvania Polka
Pick out your partner
And join in the fun
The Pennsylvania Polka
It started in Scranton,
It's now number one
It's bound to entertain ya
Ev'rybody has a mania
To do the Polka from Pennsylvania.

Chorus

While they're dancing
Ev'rybody's cares are quickly gone
Sweet romancing,
This goes on and on until the dawn
They're so carefree
Gay with laughter,
Happy as can be
They stop to have a beer,
Then the crowd begins to cheer
They kiss and then they start to dance
again.

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STARRING ANN SOTHERN

● THE SON OF A GUN WHO PICKS ON UNCLE SAM

(From the M-G-M Picture "PANAMA HATTIE")

Burton Lane

The Army hates the bloomin' sight of
the Navy

And how the Navy hates the bloomin'
Marines,

But the Army and the Navy and
Marines 'll take a slam

At the Son of a Gun who picks on
Uncle Sam.

Oh Capital may take a wallop at
Labor,

The C. I. O. may slug the A. F. of L.
But the A. F. of L. and the C. I. O.

are ready to take a wham

At the Son of a Gun who picks on
Uncle Sam

Though our melting pot may boil red
hot,

With a thousand different types
Though we Lefts and Rights may have

our fights,

We all stand pat on the no good rap
Who belittles the Stars and Stripes

Oh, Florida may love to roast Cali-
fornia

Republicans may roast the old Demo-
crats

But a hundred and thirty million
strong

Are ready to roast the ham
Of the one who picks on Uncle Sam.

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FOOTLIGHT SERENADE



STARRING JOHN PAYNE AND BETTY GRABLE

● I'M STILL CRAZY FOR YOU

(From 20th Century-Fox Picture "FOOTLIGHT SERENADE")

Ralph Rainger

I've seen you with a rip in your dress
Seen you kind of bleary eyed too
Seen you at a moment when you
looked a mess

But I'm still crazy for you
I've seen you in the gray of the dawn
Seen you bundled up with the flu
Seen you with your hair down and no
make-up on

But I'm still crazy for you
I mean that even though I've seen you
at your worst

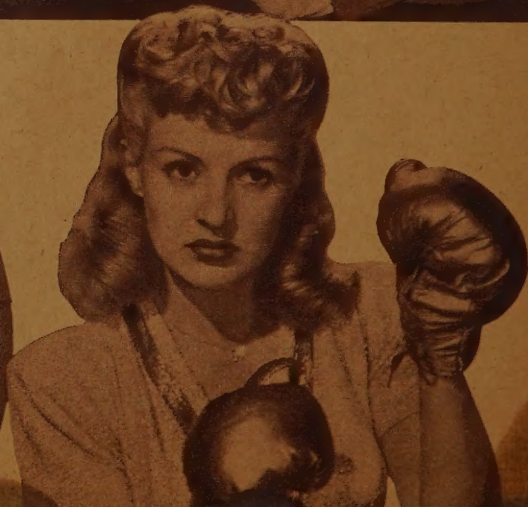
I'm glad that I'm the one who saw you
first

I've seen you get embarrassed and red
Seen you try to cook a beef stew
Seen you lose your temper and Oh,
what you said

But I'm still crazy for you.

Copyright 1942

Twentieth Century Music Corporation



STAR AND GARTER

STARRING GYPSY ROSE LEE



● I DON'T GET IT

(From the Broadway Musical Production
"STAR AND GARTER")

Doris Tauber

What makes me feel the way that I do
Feeling something I never knew
I'm like a child when I'm with you
I don't get it.
What have you got that gets me this
way
Never knowing the time of day
I'm like a frightened deer at bay
I don't get it.
Ev'ry kiss that we kiss is a riot
Each hug is a slugeroo
I've been dreaming a dream and I'd
like to try it
But you'd have to try it too
If you would stop the fooling around
A happy marriage a baby carriage
would suit me down to the ground
It's nice work
But I don't get it.

Copyright 1942 by Robbins Music Corporation

● BUNNY, BUNNY, BUNNY

(From the Broadway Musical Production
"STAR AND GARTER")

Harold J. Rome

I will not sell it!
No not today!
I will not sell it
Offer what you may!
How could I tell it to go away?
I will not sell it
Don't care what you pay!
It's my bunny Nya, nya,
Funny bunny Nya, nya,
Honey bunny Nya, nya,
Bonnie bunny Nya, nya
But when the right man comes 'round
some day,
I will not sell it;
I'll give it away.

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SHIP AHOY

ELEANOR POWELL — BERT LAHR — TOMMY DORSEY

● I'LL TAKE TALLULAH

(From the M-G-M Picture "SHIP AHOY")
Burton Lane

Have you met Dolores?
Yes, I've met Dolores,
She's queen of the chorus,
You can have the chorus.
Have you met Olivia?
Dainty dish, Olivia!
Her I'll gladly givia,
This all seems so trivia.
Who's queen-a-roola?
Tallulah!

For that girl, Tallulah,
He's Tallulah's fool-a!
I would fight a duel-la
Tallulah's got him screw-la
I would climb a hilla,
Just like Jack and Jilla
Paddle to Brazila
This is getting silla!
Cause I love her trula,
Tallulah!

Copyright 1942 by Leo Feist, Inc.

● THE LAST CALL FOR LOVE

(From the M-G-M Picture "SHIP AHOY")
E. Y. Harburg Margery Cummings
Burton Lane

It's the last call for love,
Time to say fare-thee-well,
Let the taps tell you all,
That my heart dare not tell,
With your eyes in the stars of Old
Glory,

Can I help but be faithful to you?
'Til we meet on the day we're dream-
ing of,

It's the last call for love.
Copyright 1942 by Leo Feist, Inc.
1629 Broadway, New York, N. Y.





LET US ALL BUY A SHARE IN AMERICA



Billy Waldron Bobby Gregory

Verse: Uncle Sam and Company
Offer shares to you and me,
With an interest guarantee,
Backed by security and liberty.

1st Chorus

When you've money to invest,
Buy a share in freedom's chest,
That's where it will serve the best,
Buy a share in America.
In a way that you can see,
Bonds and stamps bring victory,
Guarantee a nation free,
Buy a share in America.
When salesmen come to sell you,
You should heed 'em,
Invest your dollars,
In this land of freedom,
Think and speak just as you please,
And there aren't any fees,
In this land of liberties,
Buy a share in America.

2nd Chorus

Enemies are east and west,
Now's the time we should invest
Back our nation in its test,
Buy a share in America.
Every time that you can spare,
Helps to ease the pain and care,
Drives the foe to his despair,
Buy a share in America.
When "Uncle" says,
"We gotta keep 'em flying"
Invest in bonds and stamps,
And keep on buying,
For this land that's brave and free,
Ring that Bell of Liberty,
It's a job for you and me,
Buy a share in America.

3rd Chorus

Every pay day buy a bond,
From this land of which you're fond,
Put our ships on every "pond."
Buy a share in America.
Let's buy bombers by the tons,
Jeeps and tanks and Garand guns,
Lick the "Japs" and beat the "huns"
Buy a share in America.
We all enjoy,
The U. S. way of living,
And we enjoy
The U. S. way of giving,
Boys and girls and grown ups too,
We've all got a job to do,
Uncle Sam knows you'll come through,
Buy a share in America.

4th Chorus

Draftee, regular and reserve,
We admire your mighty nerve,
Private "Gis", you, too, can serve,
Buy a share in America.
We must give the boys their needs,
As they show us with their deeds,

Don't let dollars go to seeds,
Buy a share in America.
Just let the boys know,
They'll receive our backing,
And they in turn,
Will give out with shellacking,
It's a pleasure to respond,
To the lads across the "pond"
Buy a stamp or buy a bond,
Buy a share in America.

5th Chorus

From the mountains, plains and dells,
All you John Q. Mels and Nells
Help to ring those freedom bells,
Buy a share in America.
It's our way to dare and do,
And we always do come through,
With the faith of Yankees true,
Buy a share in America.
With Freedom on the spot,
There's no use stalling,
Buy bonds and stamps,
When you hear "Uncle" calling,
Every nationality,
In America is free,
That's the way of liberty,
Buy a share in America.

6th Chorus

Never let your money shirk,
Make it do a job of work,
Here's the way to make it perk,
Buy a share in America.
Dimes or dollars, don't care which,
Put 'em in and let 'em pitch,
Win this war without a hitch,
Buy a share in America.
Mr. and Mrs. U. S. A. and cousins,
Buy bonds and stamps,
And buy 'em by the dozens,
Make the Axis bow in shame,
Freedom for the world's our aim,
For democracies big game,
Buy a share in America.

7th Chorus

There's hard work and lots of it,
Keeping freedom's fires lit,
Jump right in and do your bit,
Buy a share in America.
There is work for everyone,
In the fight that's just begun,
We won't stop until we've won,
Buy a share in America.
Just buy a bond or stamp,
And keep on working,
We'll never win this war,
With idle shirking,
We're all out for victory,
Safety and security,
Guarantee our liberty,
Buy a share in America.

8th Chorus

In these days that are so tense,
Here's an idea that makes sense.

Put your money in defense,
Buy a share in America.
Every little bit will aid,
And you know you'll be repaid,
Dig down deep, don't be afraid,
Buy a share in America.
Let's buy those bonds and stamps,
And hush the talking,
Leave Hitler and his company,
There squawking,
Here's the season's greatest buy,
48 swell reasons why,
Listen every gal and guy,
Buy a share in America.

9th Chorus

In the days that are to be,
Here's a solid guarantee,
If you want security,
Buy a share in America.
It's the very latest way,
Saving for that rainy day,
Follow through when people say,
Buy a share in America,
By buying bonds and stamps,
Our sun keeps shining,
The more we buy,
The louder we'll hear Axis whining,
Old man Hitler and his "cubs,"
Will find out they're awful dubs,
If you sisters and you bubs,
Buy a share in America.

10th Chorus

All the fellows in the shops,
Beauty "ops" and all the cops,
They advise you moms and pops,
Buy a share in America.
Laundry men and trainmen do,
Girls in stores, club women, too,
Just a few of the people who,
Buy a share in America.
In every walk of life,
You'll find folks buying,
They all delight,
In hearing Axis crying,
Doctor, lawyer, merchant, chief,
They're all out to make it brief,
Bring the Axis to its grief,
Buy a share in America.

11th Chorus

Buy defense stamps every day,
That will help to pave the way,
For the planes of the U. S. A.
Buy a share in America.
Send our planes up to the heights,
Catch the Axis in their sights,
Victory in all their flights,
Buy a share in America.
A dime a day for stamps,
Will keep 'em flying,
A dime a day will stop the Axis lying,
If we all will do a chore,
Happy landings are in store,
And we soon will win this war,
Buy a share in America.
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ON LAND ON SEA IN THE AIR THEY SING THE MIGHT OF U.S.A.



● THE CAISSONS GO ROLLING ALONG

(U. S. Field Artillery Song)

Edmund L. Gruber

1st Verse

Over hill, over dale,
We have hit the dusty trail,
And those caissons go rolling along
"Counter march! Right about!"
Hear those wagon soldiers shout,
While those caissons go rolling along

Chorus

For it's "Hi! Hi! Heel!" in the Field
Artillery,
Call off your numbers loud and strong
And where e'er we go
You will always know
That those caissons are rolling along.
(Keep 'em rolling)
That those caissons are rolling along,
For it's long.

2nd Verse

To the front, day and night
Where the doughboys dig and fight
And those caissons go rolling along
Our barrage will be there
Fired on the rocket's flare
While those caissons go rolling along

3rd Verse

With the cav'lry, boot to boot,
We will join in the pursuit
And those caissons go rolling along
Action front, at a trot,
Volley fire with shell and shot
While those caissons go rolling along.

4th Verse

Should the foe penetrate,
Ev'ry gunner lies in wait
And those caissons go rolling along
Fire at will lay 'em low,
Never stop for any foe
While those caissons go rolling along.

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● AMERICA IS ON PARADE

Victor Tetreault

America is on parade
To show the world she's not afraid.
Her soldiers tried and loyal too
Will fight for dear red, white and blue.
America does not want war
To strike upon her peaceful shores,
But if fight we must,
In God we trust.

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Metropolitan Music Publishers

● REMEMBER PEARL HARBOR

Sammy Kaye Don Reid

History in every century
Records an act that lives forever more
We'll recall
As into line we fall
The thing that happened on Hawaii's
shore.

Chorus

Let's remember Pearl Harbor
As we go to meet the foe
Let's remember Pearl Harbor
As we did the Alamo
We will always remember
How they died for liberty
Let's remember Pearl Harbor
And go on to victory.
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● FIGHTING SONS OF THE NAVY BLUE

(Featured by Rudy Vallee)

Bill Waters, U. S. N. R.

There's a sea-faring man
And he works for Uncle Sam
I spoke to him just the other day,
He's no ordinary guy,
If you heard him you'd know why,
He had some important thing to say.

Chorus

We've got the will to fight
For what we know is right,
Allegiance to a cause that's true,
From California to the rugged rocky
coast of Maine,
We're fighting sons of the navy blue!

The ship of state sails on
With battle flags unfurled,
The stars and stripes come into view,
We hold the beacon light of liberty
For all the world,
We're fighting sons of the navy blue.
Beware!

You pirates and buccaneers!
We'll sail wherever we please!
Take care!
For Uncle Sam will never rest,
Until he's won the freedom of the seas

But if it's war they want
We've got just what it takes,
To make Democracy come through,
We've got the ships!
We've got the guns!
We've got the courage too!
We're fighting sons of the navy blue!
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● AIR CORPS SONG

Jimmie Littlefield

Over ev'ry possession of the U. S. A.
The air corps will be found,
Guarding navy on the sea, and army
on the ground.
If we live or die our colors will fly,
Woe to the foe who invades our sky.
Here's a toast 'til we land again,
Fight! for the air corps men.
Copyright 1941 by Miracle Music Co.

● THE MARINES' HYMN

L. Z. Phillips

1st Verse

From the halls of Montezuma,
To the shores of Tripoli
We fight our country's battles,
On the land as on the sea.
Admiration of the nation,
We're the finest ever seen,
And we glory in the title,
Of "United States Marines."

2nd Verse

Our flag's unfurled to ev'ry breeze,
From dawn to setting sun,
We have fought in ev'ry clime and
place,
Where we could take a gun;
In the snow of far off northern lands,
And in sunny tropic scenes,
You will always find us on the job,
The United States Marines.

3rd Verse

Here's health to you and to our Corps,
Which we are proud to serve;
In many a strife we've fought for life,
And never lost our nerve;
If the Army and the Navy,
Ever look on heaven's scenes,
They will find the streets are guarded
by
The United States Marines.

(Optional—Not a part of the Hymn)

1st Verse

When we hear the bugle call,
Up and ready one and all

2nd Verse

On parade we step with pride,
Hep, hep, hep, eyes on the guide.

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Edward B. Marks Music Corp.

● BROKEN HEARTED

Bud Taylor

Broken hearted, here am I
Broken hearted since you said good-
bye.

Blue and sad, feeling bad,
Why did you do this to me?

Broken hearted, so forlorn,
Broken hearted, for love is gone,
Feeling low, why did you go?
Why can't our love affair be?

I feel weary, my days are dreary,
Oh what's the use to go on,
Why was I born,
To be—

Broken hearted, nowhere to turn,
Broken hearted, for you I still yearn,
What is the reason that we parted,
Leaving me broken hearted.

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● ANY BONDS TODAY

Irving Berlin

Verse

The tall man with the high hat and the
whiskers on his chin
Will soon be knocking at your door
and you ought to be in
The tall man with the high hat will be
coming down your way
Get your savings out when you hear
him shout "Any bonds today?"

1st Chorus

Any bonds today?
Bonds of freedom that's what I'm sell-
ing
Any bonds today?
Scrape up the most you can
Here comes the freedom man
Asking you to buy a share of freedom
today
Any stamps today?
We'll be blest
If we all invest in the U. S. A.
Here comes the freedom man
Can't make tomorrow's plan
Not unless you buy a share of freedom
today.

Interlude

First came the Czechs and then came
the Poles
And then the Norwegians with three
million souls
Then came the Dutch, the Belgians
and France,
Then all of the Balkans with hardly
a chance.
It's all in the book if only you look
It's there if you read the text.
They fell ev'ry one
At the point of a gun
America's mustn't be next.

2nd Chorus

Any bonds today?
All you give will be spent to live in
the Yankee way
Scrape up the most you can
Here comes the freedom man
Asking you to buy a share of freedom
today.

Copyright 1941 by Henry Morgenthau Jr.

● PAPER DOLL

Johnny S. Black

I'm goin' to buy a paper doll that I can
call my own

A doll that other fellows cannot steal
And then the flirty, flirty guys
With the flirty, flirty eyes
Will have to flirt with dollies that are
real

When I come home at night she will
be waiting

She'll be the truest doll in all this
world

I'd rather have a paper doll to call my
own

Than have a fickle minded real live
girl.

Copyright 1942 by Edward B. Marks Corp.

● SALLY JONES

Helena Morris Charley Forbes

Sally Jones went away from home,
Now what will her old man do?
To bake a cake or broil a steak,

He's surely in a stew,
While pots and pans, and dishes, too,
Are piled high in the sink.

His old home ain't what it used to be.
It's all gone on the blink.

Sally Jones, won't you please come
home,

For it sure does hurt my feelings,

To think another likely man

Might be stealin' your heart.

I miss your neatly baked pound cake
And sausages galore.

My socks are full of holes, my dear,

They make my poor feet sore.

"Oh, Sally, dear" as he shed a tear,
And drops her a line in ink.

"I know it would break your heart

To see your china in the sink.

Some friends came wand'ring in today

And found you not at home.

They ate the chicken, raised the
dickens,

Left nothing but the bones."

Copyright 1942 by Claude Lapham Music
Corp.

● I'M JUST NO GOOD

Melvin Douglas

I guess it's true what people say,
When they say I'm just no good,
I can't help being that way,
But I wish I could.

I know they're right when they laugh
at me,

For being a down-right fool.

The reason that they laugh at me,
Is because I'm stubborn as a mule.

They keep on saying that I'm putty
for a dame,

And I know it's true,

But though I say I'll change, I stay the
same,

What can I do?

I really take a fall for ev'ry girl I meet,
I always do things wrong, I never act
discreet,

I guess I'll go on this way, being mis-
understood,

But I must admit they're right when
they say I'm no good.

Copyright 1942 by Milton Music Co.

● I NEED YOU

S. T. Walton

I need you, that's all my heart keeps
saying,

Need you, though far away you're
staying,

Waiting, hoping, praying for you,
Wishing that you are needing me, too.

Want you, darling, how I want you,
To be near me, because I'm feelin' so
blue.

Come back and say you'll never leave
me,

For I need you so.

Copyright 1942 by Bailey Ballads

● HOW ARE THINGS?

Hal Worth Ned Carter

How are things now that we're apart?

Have you still got a little place in your
heart?

Have you met someone new,

Or are you feeling blue

As blue as I am darling, I can't forget.

How are things, would you care to
know,

Though we're apart, I still love you so.

Is there a chance for us two,

Or are we really through,

For darling, I still can't forget.

Copyright 1942 by Manton & Davis Co.

● THE ONE AND ONLY

Bert Gordon Ted Gordon

I've got a date,

Tonight at half-past eight,

And I know I won't be late,

For it's with the one and only.

You can bet,

We'll bride and groom it yet,

The date will be all set,

After I see my one and only.

We'll dance, we'll be gay,

'Til I've a chance to say

Won't you, darling, name the day?

I'll be great

Tonight at half-past eight,

'Cause I'm gonna celebrate,

With the one and only one.

Copyright 1942 by Berted Music Company

● BECAUSE YOU HAVE GONE AWAY

Alvin Keyes Mort Branton

Chorus

Slowly my heart beats so slowly,

Because you have gone away.

Fading, the beat is fading,

Because you wouldn't stay.

Through the night there is no sound,

No peace of mind have I found,

Sleep isn't for me it's true,

How can I sleep when I've lost you.

Slowly life is ending for me,

Because you are not near.

Your face is so far away,

I long to have you here, my dear.

The sun doesn't shine, on high

There's no blue in the sky,

In my heart there's only dismay,

Because you have gone away.

Copyright 1942 by Key Songs

ORCHESTRA WIVES

LYNN BARI—CESAR ROMERO

GLENN MILLER'S ORCHESTRA

● AT LAST

(From the 20th Century-Fox Picture
"Orchestra Wives")

Harry Warren

At last my love has come along,
My lonely days are over and life is
like a song.
At last the skies above are blue
My heart was wrapped in clover the
night I looked at you.
I found a dream that I can speak to
A dream that I can call my own
I found a thrill to press my cheek to
A thrill I've never known,
You smiled and then the spell was cast
And here we are in Heaven, for you
are mine at last.

Copyright 1942 Twentieth Century Music
Corporation, New York, N. Y.



● MAYBE IT'S LOVE

Chas. Arbiter

I sit down, and what do I do
I write poetry, in praise of you,
But no words can describe that
twinkle in your eye
None can, so why do I try?

Your low sweet voice is the nicest
I've heard,
And your beautiful smile can't be de-
scribed by a word.
There must be words to tell of the
beauty you possess,
Though I try and try, I can't find them
I confess.

Why is it
No matter where I go you never let
me be
The thought of you runs through my
head
Till your face is all I see.

I go to sleep and I can't sleep,
And though I try counting sheep
I swear by all the stars above,
My soul is on fire, maybe it's love.

Copyright 1942 by Arbiter Music Co.

● THREE DOTS AND A DASH MEAN VICTORY

Arthur Askin

Three dots and a dash mean victory,
Three dots and a dash mean liberty,
Uncle Sam is in this war,
He's the symbol of a nation well worth
fighting for
Now that we're in,
We're out to win.
We'll either do or die
As we did once before, we'll end this
war.

We'll keep our colors flying high.
So let's put our shoulder to the wheel,
Tighten up our belt,
Stand behind our dear President
F. D. Roosevelt.
And in the air, on land or sea,
Our motto it will always be,
Three dots and a dash mean victory.

Copyright 1942 by
Claude Lapham Music Corp.

● SLEEPY HOLLOW

Don George Sidney Lippman

Chorus

Take me back to Sleepy Hollow
Where the mountains kiss the skies,
Where the sleepy little blue birds
Look around with dreamy eyes.
There's a shack in Sleepy Hollow
Sheltered by magnolia trees,
Where the friendly little sunbeams
Softly tip toe on the breeze.
A waterfall was sighing
The night I said goodbye
A willow tree was crying,
And sad was I.
Take me back to Sleepy Hollow
Where my weary heart can rest
Let me have my share of heaven
With the one that I love best.

Copyright 1942 by Reis and Taylor, Inc.

● THE HUMMING-BIRD

E. Di Lazzaro

The happy humming bird
His song is never heard
But everybody is gay
When he comes wingin' their way
Around and 'round he'll dance
While sweethearts all romance
He's just a merry old clown
Who can't be settlin' down
While other birds are twittin' he's a
guy who's fittin'
Never see him sittin' in his nest
He never was a singer but he's some
humdinger

He can hum a ring around the rest
So when you're feeling glum
Come take a lesson from this tiny
little Tom Thumb.

And hear the humming-bird hum.

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Milan, Italy

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America and the entire British Empire

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● YOU'LL BE SORRY

Gene Autry

Chorus

You'll be sorry
You went away, dear,
You'll be sorry
You said "goodbye."
When your blue skies have turned to
grey, dear,
Ev'ry mem'ry will make you cry,
You'll remember how much I love you,
And you'll miss me by and by,
You'll be sorry
You went away, dear,
You'll be sorry,
And so will I.

Copyright 1942 by
West'n Music Publishing Co.

● AT THE CROSS-ROADS

(Based on themes from Ernesto Lecuona's
magnificent "Malagueña")

At the cross-roads I could see weary
caravans
Just like me, wondering which way to
look.

Would the answer to our hopes and
our plans lie on the road we took?
As the cross-roads bid the dark, end-
less night good-bye

And the sun rose like a beacon
I knew just beyond the cross-roads
waits a peaceful sky
Along the road that leads to you.

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Edward B. Marks Music Corporation

● WHERE

Adeline Busik O. S. Cornell

Whenever stars above
Remind me of the forgotten love
Somewhere within the blue
My lonely heart wanders back to you.

Chorus

Where, where is the song?
Where is the symphony,
The music my heart used to sing?
Where, where is the glow,
Where is the heart that echoed softly
The rapture of spring?
Where, where is the flame
Why though it's over,
Does this yearning within still remain
Stars shining above,
Where is my love tonight,
Oh, where, oh where.

Copyright 1942 by Cornell Music Co.

● DO IT NOW!

Jack Lawrence

Chorus

If you've been thinking of writing a
book

Do it now, do it now,

If you've been thinking of learning to
cook,

Do it now, do it now.

Don't put off till tomorrow;

You're lost if you hesitate,

If you have an intention,

To heck with convention,

Do it now, don't wait, don't wait—

If there's a show or a picture you've
missed

See it now, do it now.

If there is someone around to be
kissed,

Kiss 'em now, do it now,

Or learning to dance, or finding ro-
mance

Or taking a chance on love,

Whatever you're thinking of,

Do it now!

Copyright 1942 by World Music Co.

● DON'T TELL A LIE ABOUT ME, DEAR

(And I won't tell the truth about you)

James Cavanaugh John Redmond
Frank Weldon

Chorus

Don't tell a lie about me, dear,
And I won't tell the truth about you.
Why tell a lie till you see, dear,
If all of those things are true?
Honest and truly I love you,
Remember, you loved me, too.
So don't tell a lie about me, dear,
And I won't tell the truth about you.

Copyright 1942 by Santly-Joy-Select, Inc.

Behind The Hit Songs—ARTHUR MICHAUD



HE'S a big man in the band business—and he's a big man physically. Arthur Michaud is his name and he's been finding and feeding all of the big name bands (today) to the popular music fans. It all started about seventeen years ago, when young Michaud was a student at the University of Pennsylvania in Philadelphia. Armed with a portable record player and a host of popular jazz records, he did nothing but eat, sleep and drink music the whole day long. Finally, he picked a group of boys, stuck a leader in front of them, and secured an engagement in Philly for the bunch. From there, the jumping off place was New York and opportunity came 'a knockin'. Among the big names he started with, were the Dorsey Boys, who later split, and Tommy placed himself in Michaud's hands (rather successfully). Later, he plugged up the ladder of fame such personalities as Benny Goodman, Red Nichols, Gene Krupa and Glenn Miller. He's human too, for he missed the boat with Glenn Miller, dropping him when he thought there was nothing there on the ball. Today, he guides the destinies of Frankie Masters, and in association with Howard Christensen, Dick Jurgens, Jan Garber, Art Kassel and Johnny "Scat" Davis. Arthur Michaud might have been a successful lawyer, but we think he makes a more successful builder of popular music bands if there are going to be more name bands. If the fellow who plays first trumpet in John Doe's Band has the ability to set the pace for a new style, Arthur Michaud will find him. This is Arthur Michaud.

BANNER PERFORMANCE OF THE MONTH

GINNY SIMMS—This month, we honor a girl who has made the grade the hard way. Standing out in front of a band selling a song, night after night is no easy play, even as Ginny did for Kay Kyser. Now, starred in her own coast-to-coast network show over NBC-Red, which started this month, **HIT PARADER**, dips its banner to a girl on the way up the ladder of fame.



● TAPESTRY IN BLUE

Don George Sidney Lippman

Chorus

Stars are weaving designs of silver
over the pines,
The moon is painting the meadow
bright.

Around our rendezvous, the world is
turning

To a tapestry in blue tonight
Hills look down thru a veil of mist
That covers the trail
A cloud is draped on a distant tree.
This thrill is something new,
To see you smiling thru a tapestry in
blue at me.

Presently, the scene displayed
Will slowly fade from sight.
But to me, you'll always look
The way you look tonight.

Stars are closing their eyes,
The sun embroiders the skies,
It's time to whisper goodbye,
But then

Whenever dreams come true,
We'll meet and wander thru a tap-
estry in blue again.

Copyright 1942 by Reis and Taylor, Inc.

● AMERICA TO VICTORY

Ewing Reid Ida J. Scott

America to victory,
Keep marching through the sky,
We'll hold our mighty land and sea,
And save our flag or die.
So on, on, on to victory,
Fight on, fight to keep us free.
In God we trust, we cannot fail,
Our cause is just, right shall prevail,
America on to victory.

Copyright 1942 by Ernest A. Rorck & Sons

● MARY

(Featured by Bing Crosby)
Frank De Vol Eddie Robinson

Chorus

(Boy)

Who has got the sweetest smile
And roses on either cheek?
Who has got the cutest style
Ev'ry day in the week?
You'll recognize her by her eyes
And by her pretty name.

(Girl)

Once I thought I found romance
But love had to pass me by.
Guess I never had a chance
I know the reason why
There's someone new you've guessed
it too,
Why should I even try?

Refrain

(Boy)

It's Mary
I'm crazy 'bout Mary
For Mary is plainly lovely
When she's with me I'm a happy guy,
Gee! Mary
Without her I'm lonely
And if she will say "I do"
Then I will too and make Mary mine.

(Girl)

It's Mary
For Mary is plainly lovely
When he's with her he's a happy guy,
Oh Mary
Without her he's lonely
And there'll be a wedding day
You'll hear him say "I made Mary
mine."

Copyright 1942 by Vanguard Songs Inc.

● IT WAS YOU ALL THE TIME

Billy Hayes Hugh Corrigan Weiss-Leighton

Chorus

I always want you to know
It was you all the time
I treated your poor heart so
It was oh such a crime
I was so foolish to believe.
That someone new
Could make me forget
All my love for you.
I always want you to know
It was you from the start
While others went to my head
You were still in my heart
For me to wake and find
Please say it's not too late
That here in my heart
It was you all the time.

Copyright 1942 by Palomar Music Co.

● SEND YOUR MOTHER FLOWERS ON YOUR BIRTHDAY

Buck Ram

Send your mother flowers on your
birthday
You'll make her happy with a small
bouquet.
She'll get such a thrill,
Mother's always will,
Even tho her hair has turned to gray.
Send your mother flowers on your
birthday,
For that's the sentimental thing to do.
Send your mother flowers on your
birthday
She remembers, why don't you.
Copyright 1942 by Noble Music Co.

Caught in a dance
with Rita Hayworth
and Fred Astaire.



SELDOM do we go out on a limb for a "picture-to-come," but with what we've heard and seen about Columbia's "You Were Never Lovelier," we'll stake our all. Music by Jerome Kern and words by Johnny Mercer is a combination that's pretty hard to beat. Add to this, the grace and beauty of lovely Rita Hayworth—the dance routines of Fred Astaire—the shenanigans of Adolph Menjou—and the music of the "King of Rumbas," Xavier Cugat and his orchestra. There you have it, "You Were Never Lovelier," and we think the picture fits the title.

"I'm greatly surprised," says Adolph Menjou to Hayworth and Astaire.

Cugat
leads some
of his "rum-
ba."

with
Adolph Menjou
Xavier Cugat
and Orch.



Columbia Pictures

"You Were Never Lovelier"

Starring Rita Hayworth—Fred Astaire



Hayworth and Astaire in fond embrace.



One look at Rita Hayworth is enough, but we figured you'd like two—through a mirror.

A bevy of lovelies from "You Were Never Lovelier," gives Rita Hayworth a background.

● DEARLY BELOVED

From Columbia Picture "YOU WERE NEVER LOVELIER")
Jerome Kern Johnny Mercer

Dearly beloved
How clearly I see
Somewhere in Heaven
You were fashioned for me,
Angel eyes knew you
Angel voices led me to you;
Nothing could save me,
Fate gave me a sing;
I know that I'll be yours
Come shower or shine;
So I say merely,
Dearly beloved be mine.
Copyright 1942 by Chappell & Co., Inc.

● I'M OLD FASHIONED

From Columbia Picture "YOU WERE NEVER LOVELIER")
Jerome Kern Johnny Mercer

I'm old fashioned
I love the moonlight,
I love the old fashioned things,
The sound of rain
Upon a window pane,
The starry song that April sings.
This year's fancies are passing fancies,
But sighing sighs, holding hands,
These my heart understands.
I'm old fashioned,
But I don't mind it,
That's how I want to be
As long as you agree
To stay old fashioned with me.
Copyright 1942 by Chappell & Co., Inc.

PLAYBACK

OF THE LATEST RECORD RELEASES

FREDDY MARTIN

(Victor 27919)

Rodgers and Hart are up again with a top Broadway musical production, "By Jupiter," and the man that made Tchaikowsky, (or vice versa) has chosen two tunes from the show. "Everything I've Got" and "Careless Rhapsody" are two songs that are definitely suited to the maestro's touch, with Eddie Stone, giving the lyrics of the former in his pebble voiced style and Clyde Rogers crooning the latter. The tunes are appropriately seasoned, and one or both are slated for top honors.

XAVIER CUGAT

(Columbia 36637)

Cugat's in the movies—and here's one of the results. . . . A Cugat disc of two of the Jerome Kern hits from the picture "You Were Never Lovelier." The tunes, "I'm Old Fashioned" and "Dearly Beloved" are definite hit parade material, and Cugat's interpretations are definitely best seller candidates, the more so, since Cugat and his music are a featured part of the movie. Both melodies are enhanced by the Latin maestro's fascinating beguine pattern. Beautiful strings and grand vocal arrangements heighten the interest making for top listening pleasure. It's Lina Romay on the vocal for the former and Eddie Asherman handling the lyrics for "Dearly Beloved."

ANDREWS SISTERS

(Decca)

In their recording of "The Humming Bird," the Sisters hark back to "The Woodpecker Song" and "The Ferryboat Serenade." The tune is in the same category and we're going to be haunted by it for some time to come. This is the first discing that the girls have done since Patty recuperated from an appendicitis operation and if this is the result—we'd recommend one for all three (we're only fooling).

DICK JURGENS

(Columbia 36629)

The haunting lilt of Rodgers and Hart "Everything I've Got" pops up again in a treatment by Dick Jurgens and the boys. Slightly tricked up for the tops in listening pleasure, the Jurgen's version is both peppy and pleasing. The tune is plenty smooth and soothing and the melody is guaranteed to stick with you for some time to come. The disc is aces with every member of the band contributing to the full-bodied success of the arrangement.

GLENN MILLER

(Victor 27934)

The Mack Gordon-Harry Warren ballad, "At Last," is arranged in a very listenable style by Glenn and the boys. Beautiful ensemble phrasing and mellow brass back up baritone Ray Eberle who handles the vocal chores. The tune is featured in Glenn Miller's second Hollywood endeavor, "Orchestra Wives," and in our opinion is definitely a contender for top honors.

KAY KYSER

(Columbia 36615)

This latest of the "mad professor's" waxings offers a tune that has really gone to town of late, "Wonder When My Baby's Going Home." Kay really spreads out with this tune, with Dorothy Dunn taking the vocal assignment. Naturally, the rest of the Kyser crew (usual) join in to make this record both listenable and danceable.

BING CROSBY

(Decca)

America's number one song man has turned out a very stirring, very American tune in his recording of "My Great, Great, Grandfather." Introduced originally on the eminently successful radio show, "One Man's Family," the song shows great promise—and we think that Bing's record isn't going to stymie its steady climb up the ladder of hit songs.

KATE SMITH

(Columbia 36618)

Leave it to Kate to pick a winner at all times—and this time, no exception in her selection of "He Wears A Pair of Silver Wings." Only recently introduced on the networks, the tune shows all promise of settling down among the top numbers. Jack Miller does the stick waving for Kate's accompaniment, helping no little towards making a very pleasant recording.

CHARLIE SPIVAK

(Columbia 36620)

Roc Hillman and Johnny Napton have another hit on their hands, if Charlie's latest Columbia effort means anything. The expected sweet by Spivak aided and abetted by the regulars in the band makes this a honey of a platter. Garry Stevens takes the vocal handling the chorus so that you really feel "My Devotion."

MITCHELL AYRES

(Bluebird B-11558)

A new novelty number, "The Mamas With The Moo-Lah," has been exquisitely fashioned by Mitchell Ayres in this latest of his releases. There's a definite reason for calling this combination, *Fashions-In-Music*, for all the frills and trimmings that go to make their unique arrangements can be found in this recording. The lyrics are a bit tongue-twisting, but we're going to hear quite a bit about this tune before long.

SAMMY KAYE

(Victor 27994)

"Speak for yourself, John Alden," is the theme of this latest Sammy Kaye opus, "I Came Here To Talk For Joe." A slow ballad that has only been recently introduced, Sammy styles it in his usual smooth manner. Opening chorus is carried by the band with Don Cornell taking over the vocal chores during the second stanza. It is seldom that we go out on a limb for any new number, but this is one that we're willing to bet our shirt on—so positive are we that it is going to make the grade.

VAUGHN MONROE

(Victor 27945)

A jive tune with patriotic lyrics and we have a sparkling number in "Hip, Hip Hooray." Using a lively tempo, Monroe and the band give us plenty of kick in the opening chorus. This is the music publisher's reply to the government complaint that the modern patriotic numbers are to wishy-washy. The Four V's take over the vocal refrain and we know that your seat won't hold you down when you hear the fingerboard work of the pianist. A real rhythmic recording with plenty of brightness in both lyrics and music.

JERRY WALD

(Decca 4340)

In his first effort, using the popular, "He Wears A Pair of Silver Wings," Jerry Wald justifies all the enthusiasm about this new band. Wald's clarinet might be likened a bit to Artie Shaw—but it is self-sufficient enough to stand on its own two feet. Tempo fast—or tempo slow, Jerry carries through in a very smooth manner, with Anita Boyer handling the lyrics in a pleasurable style. Jerry is here to stay, if this is what we are to expect from this aggregation from now on.

● SNOOTIE LITTLE CUTIE

Bob Troup (writer of "Daddy")

BOY

You're not a staid little maid,
You're not a prissy little sissy;
Not a pale little frail,
You're not a sick little chick;
You're swell!

Chorus

You're a snootie little cutie,
You're a pert little skirt;
You're a knockout, you're a beauty
You're a flirt;
You're a dapper little flapper,
You're just as cute as a trick;
You're a kissy little missy,
You're a vain little Jane,
You're slick!
You're a classy little lassie,
You're a keen little queen;
And although sometimes you're sassy,
And you're mean;
I'm a fiend for romance with you,
Squirr'ly little girlie, you're fine;
You're a knockout, you're a beauty,
Snootie little cutie
Snootie little cutie mine.

GIRL

You're not a shy little guy,
You're not a stupid little cupid;
Not a frail little male,
You're not a smug little pug;
You're swell!

Chorus

You're a mellow little fellow,
You're a coy little boy;
You're terrific, you're for me, "Joe,"
You're a joy;
You're a ready little steady,
You've swept this girl off her feet;
You're a shifty little nifty,
You're a shrewd little dude,
You're sweet!
You're a handy little dandy,
You're a glad little lad;
You're a pick-up like good brandy,
You're not bad;
I go mad for romance with you,
Soothie little smoothie, you're fine;
You're terrific, you're for me, "Joe,"
Mellow little fellow,
Mellow little fellow, mine.

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● WHAT MORE CAN I SAY

(Now That You're Gone)

Bud Taylor

Chorus

Blue today,
Blue every day,
What more can I say,
Now that you're gone.

Got no pep,
Out of step,
What more can I say,
Now that you're gone.

I walk around, not knowing what to do,
I stumble around, thinking only of you.

I just cry,
I want to die,
What more can I say,
Now that you're gone.

Copyright 1942 by Melodic Music Co.

● NIGHT AFTER NIGHT

Ted Huntington

Night after night my heart cries out to you, dear,
Night after night I wait for you to appear.

Sitting by my telephone, all alone.
Night after night I cry my poor heart out,

Night after night, for you are not about.

Oh, darling, why do you do this to me?

Sometimes I don't think I can take it
Not having you by my side.

But somehow I always make it,

And swallow my pride.

Some day I won't be able to continue
For night after night I am feeling so blue.

But I know I'll always love you.
I know that I'll always love just you.

Copyright 1942 by Huntington Songs

● MEMORIES OF PARADISE

Bernard Tunnice

Chorus

When love's young dream first came to me,

It held me in a magic spell divine.
And filled my soul with burning ecstasy,

The mystery of love had made you mine.

Your lips like an opening rose t'would seem.

All nature sang a lullaby of love's young dream.

Our young love was sent down from heaven,

On a beautiful golden sun beam.

While the angels blew kisses love laden,

As we kissed by that little mill stream.

Copyright 1942 by Bernard Tunnice

Sole Selling Agents, Transradio, New York

● PUT IT OVER

(For the Red, White and Blue)

Frank Mansfield

Chorus

Let's get together and put it over
Let's help our allies to put it over
We'll fight on all fronts for our Uncle Sam

We will put the Japs and Axis into a jam wham

We are prepared now to send 'em over
And with God's help we will put it over

We'll be marching with a band
With our allies hand in hand

For the red, white and blue let's put it over:

Patter

China Lee will wash free

Russian girls will Kosatzki

English girls will serve you tea

You'll live, laugh and make whoo-pee, so!

Let's get together and put it over,
To make the world free let's put it over

When the big push will begin

We'll march right into Berlin

For the red, white and blue

Let's put it over.

Copyright 1942 by Frank Mansfield Music Co.

● UNTIL NOW

Bud Taylor

I never knew,
Until now,
Clear skies of blue,
Until now.

I never sighed,
Until now,
I never tried,
Until now.

Until now, I hadn't begun to live,
But somehow, I now have all the world can give.

I did miss,
Until now,
A loving kiss,
Until now, now, now.

Copyright 1942 by Newton Music Publishers

● ON ECHO HILL

Lewis Harris Les Leonard

Chorus

On Echo Hill,
I heard your call
And I stood still
A faint echo came
And whispered your name
To me that night,
On Echo Hill,
I wished upon the moon until
We met in the glow,
And I held you, oh, so tight.
A dream was fashioned
The moment that you smiled at me,
A dream that lived for the moment,
But never could be.
On Echo Hill,
Although you're gone
I go there still
Just hoping that you
Will come back to Echo Hill.

Copyright 1942 by Campbell, Loft and Porgie, Inc.

● AROUND AND AROUND SHE GOES

Donald Shockey

Chorus

Around and around and around she goes,

Over and under and down she goes,
Around and around and around she goes,

The belle of the village ball.

Around and around and around she goes,

Dancing and prancing with all her beaux

Around and around and around she goes,

The belle of the village ball.

The village band was playing away

Music grand till break of the day

Everyone was happy and gay

And she was like the "Queen of the May."

Around and around and around she goes,

Held in the arms of the boys she knows

Around and around and around she goes,

The belle of the village ball.

Copyright 1941 by Santly-Joy-Select, Inc.

● THAT'S THE WAY THEY SWING IT

(Down in Georgia)

Fred Burton Ed. Brennan

Clap your hands, stamp your feet
Give your body and soul a treat
That's the way they swing it
Down in Georgia.
Roll your eyes, to the skies
Shake your shoulders and slap your thighs
That's the way they swing it
Down in Georgia.
Sing a song, come on, get wise, let
your spirits rise
Start right in and let's begin, ev'ry-
body harmonize
Clap your hands, stamp your feet
Give your body and soul a treat
That's the way they swing it
Down in Georgia.

Copyright 1942 by Ideal Music Publishing Co.

● I'LL TAKE IT ALL BACK

Jimmy Eaton Lou Ricca

Chorus

I'll take it all back,
All the things that I said,
When I thought we were through,
I'll take it all back,
And I'm sorry I said
Any mean things to you,
I flew off the handle,
Put my two cents worth in,
Now this hot-headed heart of mine
Is taking it on the chin.
I must have been blind at the time,
'Cause I find I was way off the track,
I want you to know
What I said isn't so,
And I'll take it all back
And if ever I can piece together
What's left of my heart,
Won't you take it all back,
'Cause I take it all back, sweetheart.

Copyright 1942 by
Stirling Music Publishing Co.

● HORSES AT YOUR SERVICE

Flo Marian

Verse

We have the laugh on you
Now that tires are few
But we are ready to do our part
For the red, white and blue.

Chorus

We are horses at your service
We are for one main purpose,
To help you save your tires and oil
We'll show you we can really toil,
We are horses at your service
Let us make the Axis nervous,
Use rubber and oil for the war
Then you'll have peace forever more.
If we could only fly,
We'd help you in the sky,
We'd shoot that certain guy
With the hair over one eye,
Say while all your cars are resting
Uncle Sam can keep on pest'ring the
enemy
Until the world is free!

Copyright 1942 by Flo Marian
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Copyright 1942 by Mike-Tunes

● HE'S 1-A IN THE ARMY AND HE'S A-1 IN MY HEART

Redd Evans

From coast to coast in this great nation
Each man has got a classification
Pray tell me, pray tell me
What's yours?
I've got a guy whose really somethin'
This man of mine, he ain't missin'
nothin'
No wonder I'm happy
To say:

Chorus

He's 1-A in the army
And he's A-1 in my heart
He's gone to help the country
That helped him to get a start
I love him so because I know
He wants to do his part
For he's 1-A in the army
And he's A-1 in my heart.
And just in case you're quizzical
I'm gonna tell you now
He passed the toughest physical
He passed it folks . . . and how!
'Cause I know why he rates so high
On Uncle Sammie's chart
For he's 1-A in the army
And he's A-1 in my heart.

(Girls or Group)

They're 1-A in the army
And they're A-1 in our hearts
They've gone to help the country
That helped them to get their starts
We love them so because we know
They want to do their parts
For they're 1-A in the army
And they're A-1 in our hearts
And just in case you're quizzical
We're gonna tell you now
They passed the toughest physical
They passed it folks and how!
For we know why they rate so high
On Uncle Sammie's charts
For they're 1-A in the army
And they're A-1 in our hearts.

Copyright 1941 by Valiant Music Co.

● LET'S KEEP IT THAT WAY

Billy Waldron Bobby Gregory

Our Pilgrim fathers
In their search for liberty
Layed the foundation
For this nation of the free.

Chorus

The sun shines bright on the U.S.A.
It's shining down the American way,
It keeps on shining ev'ry day,
Let's keep it that way.
The moonlight bright with its soft
blue beams,
It lights our pathway into our dreams,
And watches over peaceful scenes,
Let's keep it that way.
A nation blessed beyond request,
Just can't go wrong,
North and south and east and west,
Give thanks in song,
God watches over the U.S.A.
He guides and leads us in His own
way,

The way of peace for which we pray,
Let's keep it that way.

Copyright 1942 by American Music Pub. Co.

● JOHNNY DOUGHBOY FOUND A ROSE IN IRELAND

(Featured by Barry Wood)

Al Goodhart Kay Towmey

Johnny Doughboy sailed away,
And it was his lucky day,
Even though the skies were gray
above,
On that isle across the sea,
Johnny's making history
With his Yankee doodle arms of love.

Chorus

Johnny Doughboy found a rose in
Ireland
Sure the fairest flow'r that Erin ever
grew,
Oh the blarney in her talk
Took him back to old New York
Where his mother spoke the sweetest
blarney, too.

Johnny Doughboy found a rose in Ire-
land
And she stole his heart with smilin'
eyes of blue,
He said, "Darlin', 'tis my duty
To make an American beauty,
Of a sweet Irish rose like you."
Copyright 1942 by Crawford Music Corp.

● TENNESSEE

Sonny Skyler

T E double N E double S double E
Goin' back to Tennessee,
I wanna do my dreaming
'Neath the southern skies
With the ba-ba-baby that I idolize
T E double N E double S double E
That's the only place for me
I wanna see magnolias in the summer
time,
I wanna tell my friends wedding bells
will chime
In T E double N E double S double E
Goin' back to Tennessee.
Copyright 1942 by Domar Music Co.

● WAS IT MY IMAGINATION?

Bill Klein Edw. Lathrop

Chorus

A lovely miss like you,
A starry night,
A sky of deep blue,
Oh, what a sight,
Just you and I alone
The world seems to be our own.
Words spoken of love so true,
Kisses so sweet,
A beautiful girl like you
To make it complete.
One night to remember,
When things do go wrong, like now.
Was it my imagination,
Or were we really there?
What happened to that elation,
For you no longer care,
And now I go along,
Just missing you,
Ended is our love song,
And love so true.
There are clouds way up high
And there is only a pale gray sky
Copyright 1942 by Lathrop Music Co.



with Francis Bern

WHAT kind of a musician is he?

How often has that question been brought up . . . and who but the experts are best qualified to answer it. But we're not talking about playing ability alone, even though that is paramount. What we're dwelling upon are the multitude of types that give the "hep-cats" and the "groove-diggers" their sharps and flats.

We've watched the boys in the bands for a long time and have segregated them into groups that best portrays their move up the ladder of fame.

West 46th Street in New York City holds the first group. Here, on a long block stretching between Sixth Avenue and Broadway, you can hear the blare of a trumpet—the wail of a saxophone—or the roll of the snakeskins emanating from the narrow buildings huddled together. Here too, the "borscht" or resort bookers, make their offices, spending a good deal of their time listening to a combination auditioning for room, board and fifty dollars per (season). The first step upward for the budding Benny Goodmans' and Glenn Millers'.

On to the second group—just a short walk, moving across Duffy Square, north two blocks to the southwest corner of 48th Street and Broadway. Any weekday afternoon, the street is literally covered with musicians, talking . . . "All he offered me was two dollars for a date in Long Island" . . . "It was a Park Avenue date, and while there wasn't any dough in it, some real big shots were there" . . . talk, talk, talk and more talk. There's one thing a musician excels at and that's talk. The second step—or one night dates at parties and receptions. Let's walk north a couple of blocks again—the third group—on Broadway between 49th and 50th streets. Here they begin to look a little more prosperous, but still standing around on the streets—this time though, staying close to the 1619 building on the block—the home of music publishers. Some of these boys are working pretty steady with a fixed aggregation and come up to the building for orchestrations and arrangements. However, it's pretty difficult to forget so soon the first two steps, so they still hang around and talk.

Now we go eastward across 50th Street to Sixth Avenue, where the mammoth RCA building overshadows Radio City. On the west side of the avenue opposite Radio City, more talk, coming from loud speakers in the home of the musician's stronghold, Local 802. But here is where we take leave of the "talkers" and join the "doers." When a musician crosses Sixth Avenue to Radio City, he makes the transition from a "talker" to a "doer." No more does he have to stand around talking about *the things that are to come*. Now with a spot in a network radio program he is assured of enough work to keep him busy through the week—with some real money. On most of the larger network programs such as the Fred Allen show, Eddie Cantor, Bob Ripley and many others, the orchestra leader is *fixed*, but the boys in the band are not. So that quite often, first violin or trumpet on the Cantor show can also be found on the Allen program. That's why these boys are the "doers." No time to stand around and talk, for as quick as they are finished with one show, they are rehearsing for the next.

What kind of a musician is he? Just take a little walk, and you'll find out for yourself.

INSIDE STORY: Radio offers the stiffest competition in show business but rivalry among its performers is generally kept on a friendly basis. Latest evidence of this comes from Vick Knight, creator of the new "Johnny Presents" series over NBC-Red. Ginny Simms gets her first starring break on this show, with Dave Rose supplying the music. A group of one-minute programs were aired by NBC to ballyhoo this show with guest stars including Judy Garland, Edgar Bergen, Fibber McGee among others. Vick was surprised to receive a call from another radio star offering her services gratis to boost Ginny's new series. The call was from Dinah Shore, another singing gal who, like Ginny, rates her own starring show on the networks.

A WORD TO THE WISE: Patti Andrews, of the Andrews Sisters, says that when an actress turns the other cheek it's only because she photographs better on that side. . . . Joan Edwards, of "Your Hit Parade," knows a glamour girl who always fights with her boy friend about trifles. Seems she doesn't want trifles—she wants something expensive! . . . Phil Baker's toper on "Take It Or Leave It"; "The Three Little Pigs" just turned down a \$50,000 movie offer from Walt Disney. With the meat shortage they can make more money in the butcher shops . . . Meyer Davis always has the same answer for youngsters who beg him to play an extra dance set at evening's end. "Sorry," he explains, "but I can't stretch the music any further. After all, this isn't a rubber band."



with Joanne Linder

MUSIC IS THE keynote Hollywood is striking at this time, if the coming line-up of forthcoming musical productions at MGM mean anything. Top name swing bands such as Bob Crosby, Tommy Dorsey, Jimmy Dorsey, Harry James and Vaughn Monroe among others have already been signed by this studio. And some of the titles in the making and others, ready for release are: "Presenting Lily Mars," "Du Barry Was A Lady," "I Dood It" (bet you know who'll be in this one), "Girl Crazy" and "Best Foot Forward." The bands bonanza today is Hollywood.

"THE POWERS' GIRLS," heretofore seen for the most part on newsstands only—via magazine covers—are being brought to the screen by United Artists, with Norman McLeod directing. Co-starring Priscilla Lane and George Murphy, it will feature Benny Goodman and his orchestra, and Jack Benny's vocalist, Dennis Day.

ERROL FLYNN AND ALEXIS SMITH were chatting amiably between scenes of "Gentleman Jim" at Warner Bros. "You know," said Alexis, "I've just discovered that one of my relatives once knocked you out." "Me?" said the surprised Flynn. "I've never been knocked out in my life!"

"Oh, but you have. You're playing James J. Corbett in this picture, aren't you?"

"Sure, but what's that got to do with it."

"And wasn't Corbett knocked out by Bob Fitzsimmons?"

"Yes—at Carson City."

"Then," smiled Alexis, "you were knocked out by one of my relatives, for Fitzsimmons was my grandmother's cousin! I don't know whether I should be proud of my relative for knocking you out, or sorry for you, because you're my sweetheart."

HEARTBEAT: Betty Hutton returns from visiting New York to Paramount and probable early matrimony . . . Kay Kyser has his glasses trained on Linda Darnell . . . United Artists concluding deal for film production of George Gershwin's "Porgy and Bess" . . . Co-producer Hal B. Wallis, Director Michael Curtiz and scenarist Casey Robinson to donate their services in making "This Is The Army," film version of Irving Berlin's Broadway hit.

Beauty for Sale

Everything New In Cosmetics

with

Donna Davis

"IF you can wear this color handkerchief, here is your matching make-up," and here, too, is your chiffon handkerchief with our compliments. That's the story of Yardley's new BOND STREET ensemble comprising, Make-Up Base, Face Powder and Lipstick, together with a complimentary colored chiffon handkerchief that gives the package an air of fragile femininity. Sold at \$3.00, it is issued in four combinations, with red, blue, green or yellow handkerchiefs. In each case, the make-up shades are selected to complete an ensemble with the handkerchief color.

WAR is pre-eminent today both in our daily newspaper and in our daily life. So with an eye and an ear to the present motif which is military, TUSSY has brought out a brand-new makeup in keeping with the times appropriately called, "Fighting Red" (lipstick \$1.00, nail polish 50c, cream rouge \$1.00 and compact rouge 75c). This make-up is keyed to today's fashions in dress as well as mood . . . and if you are one of the trim looking beauties who go about your defense work in a snappy uniform don't lose sight of the fact that now your make-up is really the only accessory color you have.

THAT old saying, "All cats are gray at night" might easily apply to women's faces seen under electric lights. There's some quality in the sharp, clear light of the incandescent bulb that makes a woman's face look grayish and washed-out . . . unless she is careful to use make-up that deepens her natural coloring. Actors and actresses were the first to realize this and they found they had to use cosmetics to cope with the glare of the footlights. So if you're going in for a bit of night life, we suggest choosing a deeper lipstick, a rosier shade of face powder, a darker nail polish and to accent your eyes, MAYBELLINE Mascara, Eye Shadow and Eyebrow Pencil.

FOR many years, the women of America have been searching the market for an honest-to-goodness clear RED. Practically all colors used in lipsticks heretofore have a definite overtone of another color—orange or blue. CHARLES of the RITZ, after many years of experimentation, have finally developed an absolute, definite, clear red. NOT a blue-red, nor a yellow-red—but an intense, beautiful clear red—in RED PENCIL. You can now have a color which does not have any clashing overtones. It will not throw your make-up out of harmony with the ensembles you are wearing, for RED PENCIL complements every color scheme. It's the answer to the sober colors of Fall. Very wearable with new grey shades of blue, green, brown or red. Suitable for every fashion-right costume. Fortunately, this discovery comes at a time when expected government rulings may limit our number of lipstick shades. It replaces three present shades which we are discontinuing: Raspberry Ice, Medium and Claret.

THE "Modern Miracle" (in cosmetics) has been evolved by a woman who once went through years of heartache because of an unsightly blemish. Lydia O'Leary and her miracle product, COVERMARK, have become one of the really vital necessities of life . . . a blessed and unfailing relief from such hindrance to happiness and success to those with disfiguring birthmarks of any size.

HERE'S some advice that you can pass on to the man of the house . . . especially if you catch him peering nervously at his receding hairline. OGILVIE SISTERS Scalp Pomade priced at \$1.25 does wonders for dry scalp and dandruff. Recommended, is a good brushing of the hair upward and outward to remove the dust and grime of the day—then apply the pomade with your finger tips to the roots of the hair massaging it in.

FOR that group of women who are allergic to certain innocent cosmetic substances, ALMAY has perfected a cosmetic line as a beauty aid to these sensitive individuals. This includes everything from face powder to creams for all purposes. Each ALMAY cosmetic has been designed to fill a particular need and there are cleansers and toilet preparations for every type of skin. A chart made available by the company greatly aids in making the proper selection.

BACK to the patriotic motif, FRANCES DENNY pledges allegiance to the flag with reverence and respect—naming her new make-up ALLEGIANCE. Coming in a vibrantly clear new red it includes lipstick, creme rouge, compact rouge priced at one dollar each, and face powder at \$1.25.

CREATED for people who perspire excessively, Associated Distributors have brought out a very effective odorant, 5-DAY UNDERARM CREAM, retailing at 5c a jar. It will keep your underarms dry and fresh throughout the day and won't "eat" your clothes.

IT'S a cream in eight different shades that blends into the skin leaving no line of demarcation where it is applied. Water won't remove it as long as you don't mop your face while it's wet, eliminating the danger of a streak when perspiring and it will last through an entire day. It is priced at \$3.00.

SO realistic is ANTOINE'S new STOCKING-STAND-IN, that women will wear this cosmetic stocking right through the fall. It is a soft creamy lotion, with "body" enough to cover the leg evenly and smoothly, yet not so thick that it is difficult to apply. It comes in two shades—Light and Dark, retailing at \$1.00 a bottle.

● EV'RYTHING WILL BE LIKE HOME IN IRELAND

Vlitis M. Wickens

Verse

Our soldier boys have landed over there in Ireland
And some folks seem to think
They won't be treated very grand
But here is one who knows a lot
How Irish hearts respond
And here's the news that I predict
Will soon be going around:

1st Chorus

Oh! Molly O'Shea so sweet and gay
Will smile at the boys from Iowa
And ev'rything will be like home in Ireland
Oh! Peggy McGee will soon agree
With Jefferson Jones of Tennessee
And ev'rything will be like home in Ireland.
Sure they'll be together where the Shamrocks grow,
Singin' "Tipperrary" and our "Old Black Joe;"
Mamie O'Rourke from County Cork
Will marry a Yank from old New York
And everything will be like home in Ireland.

2nd Chorus

Oh! Mary McCoy will cry with joy
Because of a boy from Illinois
And ev'rything will be like home in Ireland.
Oh! Biddy O'Hare will learn to care
For Billy the Kid from Delaware
And ev'rything will be like home in Ireland.
Sure they'll be together where the Shamrocks grow,
Singin' "Tipperrary" and our "Old Black Joe;"
Katy McGraw will cook a stew,
For Buffalo Bill and all his crew
And ev'rything will be like home in Ireland.

Copyright 1942 by Universal Music Sales

● YOU BELONG IN THE HALL OF FAME

(And I Belong In Your Arms)

Bobby Gregory George Miles

Chorus

You belong in the Hall of Fame,
And I belong in yours arms,
By the stars above,
I'll swear I'm in love
With your beautiful charms,
You belong in the Hall of Fame,
Such lips, such eyes, and such hair,
You give me a thrill,
Make my heart stand still,
You're a gem that is rare,
You're like a silver lining,
That from heaven comes a shining,
And brings happiness,
You've got Venus De Milo beat a mile,
For you outshine her in ev'ry way,
That's why I say,
You belong in the Hall of Fame,
And I belong in your arms,
Let the world go by,
Just as long as I
Share your wonderful charms.
Copyright 1942 by American Music Pub. Co.

● I FELL AND BROKE MY HEART

Ray O'Day Billy Hays Frank Capano

I fell
Not because the moon was low,
Or the stars were all aglow,
But because I loved you so,
I fell.
I fell and I thrilled when you were near,
For I thought you were sincere,
When you said: "I love you dear,"
I fell.
You were my first affair,
And I was on the square
With you.
You treated me unfair
All the time I thought that you were true,
I fell and you fooled me from the start,
By the way you played your part
It's a shame, I wasn't smart
For I fell and broke my heart.
Copyright 1942 by Tin Pan Alley

● BOOGIE WOOGIE COWBOY

Eddie Dean Hal Blair
Jack Statham Gus Snow
Oh Clip'ty clop clop
Clip'ty clop clop
His old pinto's alive
And he jumps to the jive
Clip'ty clop clop
Clip'ty clop clop
Shoot the saddle to me
Pinto my boy.
He's a boogie woogie artist
On the radio now
Drawin' down a thousand per
For showin' em how
But if he lost his Pinto
He'd be knocked off his feet
'Cause he's got to have him
With him to give him the beat
Clip'ty clop clop
Clip'ty clop clop
He's a killer it's true
When there's jammin' to do
Clip'ty clop clop
Clip'ty clop clop
Shoot the ranger to me Silver my boy.
Copyright 1942 by Tune Towne Tunes

● I ASK THE STARS (And They Agree)

Artie Shaw Sid Robin
I ask the stars to tell me
Isn't that heaven in your eyes
They ought to know because
They're so heaven wise
I ask the stars and they agree.
I ask the wind to whisper
Isn't that music in your voice
Each lovely phrase could make the angels rejoice
I ask the winds and they agree
I took a cruise
To ev'ry planet in the sky
And they all gave me reasons why
It had to be forever you and I
I ask the stars to tell me
Isn't our future bright and clear
While we're in love dear
We've got nothing to fear
I ask the stars and they agree.
Copyright 1941 by Reis and Taylor, Inc., Publishers

● WE'RE GOING OVER THERE AGAIN

Bob Brody Sam Rosen

Chorus

We're going over there,
We're going over there,
We're going over there again.
We're off to Tokio, then to Rome and Berlin,
It won't be long before we win.
With guns and tanks we're rolling along,
We're sons of Yanks and we're ten million strong,
So, pack up your troubles in your old kit bag.
This time the Axis really hit a snag,
'Cause we ain't a-stop-pin' 'till Hell-za-poppin',
We're going over there again.

Copyright 1942 by
Claude Lapham Music Corp.

● SHHH, IT'S A MILITARY SECRET

Alan Courtney Earl Allvine
Walter Bishop

Take a tip,
Button up your lip,
Don't get yourself unstrung,
Harm may come
Just from a slip of the tongue.

Chorus

Don't talk about the weather
Shhhh, it's a military secret,
Just keep your wits together
Shhhh, that's the safest way to keep it.
These are critical times,
Be careful of espionage,
In such critical times
You've gotta watch out for sabotage,
If you must talk to someone
Shhhh, don't give any information,
It's smart to be a dumb one
Shhhh, simply change the conversation.
Let's just talk about love,
'Cause that's what I'm thinking of
And it's no military secret
That I love you.

Copyright 1942 by Alan Courtney Music Co.

● MODERN DESIGN

Stanley Broadhurst Sammy Kaye
Don Perry

We sang to you of "Daddy"
And then about the "Hut-Suts"
And now we have a brand new song
That's absolutely nuts!

Chorus

On land, ta-ta-ta, ta-ta-ta,
In the air, zoo-oom!
And now we take you on the sea,
Toooot, too-oot, too-oot.
On land, ta-ta-ta, ta-ta-ta,
In the air zoo-oom!
And now we take you on the sea,
Too-oot, too-oot, too-oot.
Now this may be a silly song,
But it's the latest fad
And ev'ry day we hear them say
Modern design till it drives us mad.
On land, ta-ta-ta, ta-ta-ta,
In the air, zoo-oom!
And now we take you on the sea,
Too-oot, too-oot, too-oot!
Copyright 1941 by Republic Music Corp.

OVERHEARD

On The Radio

NBC-Red—"Rudy Vallee Program"

(Rudy Vallee and Billie Burke)

"That's nice of you, Mr. Vallee, but really, you're much too old for me. . . . Anyhow, Mr. Vallee, I have another idea. How about tearing the roof off and making this an open air store? You know—shopping under the stars."

"But suppose it rains? How will I get the roof put back on again?"

"Oh, you don't have to worry. Isn't the government putting a ceiling on everything?"

NBC-Red—"Post Toasties Time"

(Frank Morgan and emcee John Conte)

"Quiet Conte! Have you no reverence for my greatest work?"

"Your greatest work! You didn't write that, Morgan! That concerto was written by Tschai-kowsky."

"Who?"

"Tschai-kowsky! Tschai-kowsky!"

"Gesundheit!"

NBC-Red—"The Remarkable Miss Crandall"

(Mary Boland and members of the cast)

"Yes, and if we stay here much longer they'll be counting over me."

"Why don't we handle this thing scientific. Bobby, you've seen all those THIN MAN pictures—in a case like this, what would William Powell do?"

"I dunno . . . I'm always watching Myrna Loy!"

NBC-Red—"News Period"

(George Putnam, announcer, after spending a good portion of the fifteen minute news period talking about Japanese and Chinese)

"Tomorrow, moderate temperatures, incleasing cloudiness."

CBS—"Take It Or Leave It"

(Phil Baker and a contestant who is a contestant in the U. S. Army Air Corps)

"What are the duties of a bombardier?"

"He lays eggs, partner."

"What do you mean 'partner,'" grinned Baker.

"Yes," the captain shouted, "you've been a bombardier for years, Baker."

● STARS WERE IN THE SKY

Whitey. Griswold Bill Bellows

Stars were in the sky,
And we were both dreaming,
On the waters blue
There was a moon beaming,
The moment I kissed you,
I felt a thrill,
And when you said I love you,
My heart stood still.
Night was overhead,
And paradise beckoned,
Now I think of you
Darling, every second.
Don't ever go away from me,
For I love you so,
Since that starry night
With the moon all aglow.

Copyright 1942 by Far West Songs

● THE BEAT OF MY HEART

Russell Harring Ed Gordon

The beat of my heart is fading,
Since you have gone away.
And life it is deeply hating,
More and more every day.
It beats so slowly it seems,
It used to beat oh so fast.
But that was when it had dreams,
Dreams that didn't last.
How can it keep beating,
When it keeps repeating,
Love has died.
How can it be gay,
When love didn't stay,
There, inside.
The beat of my heart is dying,
Soon it will beat no more.
It just keeps on crying,
For it knows there's nothing in store.
How can you treat my heart like this,
When it loves you still?
Since you have gone, it knows no
bliss,
And I know it never will.

Copyright 1942 by Red & White Blues

● I THINK OF YOU

Don Marcotte Jack Elliot

Here am I,
All by myself again,
Alone with my memories:
In the hush of evening,
As shadows steal across my lonely
room
I think of you, I think of you
From afar the music of violins
Comes softly thru the gloom
All I can do
Is think of you
Oh, I can see you
Standing there before me
And I can hear you
Whisper you adore me
So when dusk is falling,
I live again,
The loveliness we knew
I think of you, I think of you.

Copyright 1941 by Embassy Music Corporation

● LITTLE BROWN TEDDY BEAR

James Brothers

Chorus

Just a little brown teddy bear,
With his fur beginning to shed,
But oh! the joy it always brings,
To a little curly head.
Just a little brown teddy bear,
But the life he leads is real grand,
He's put to bed with lullabys
Only he can understand.
But he never, never, closes his eyes,
For he always keeps watch instead.
Thro' the long dark night,
While he is held tight,
To the heart of a curly head.
Just a little brown teddy bear,
With an arm that hangs by a thread,
But what a prize to loving eyes,
In a little curly head.

Copyright 1942 by James Brothers
Assigned to Transradio, New York

● SWINGIN' ON NOTHIN'

(Featured by Tommy Dorsey)

Sy Oliver William Moore
Chorus

Swingin' all day, swingin' on nothin'
Swingin' away, swingin' on nothin'
Swingin' I say, swingin' on nothin'
"Lawd" . . . "Lawd."
Now swingin' all day, swingin' on
nothin'
Swingin' away, swingin' on nothin'
Swingin' I say, swingin' on nothin'
"Lawd" . . . "Lawd."
Now "git" it,
Yes, yes, go on on' git it
'Cause we want to see you "with" it.
So hit it,
Don't hafta tell me "pops"
I'll betcha that'll "git" it.
Swingin' for pay swingin' on nothin'
Swingin' all day, swingin' on nothin'
Swingin' away, swingin' on nothin'
"Lawd" . . . "Lawd."

Copyright 1941 by Embassy Music Corp.

● THE FRANCE THAT USED TO BE

(Introduced by Harry James)

Tim Gayle Earl Auman
There's the magic spell of springtime
Running thru' my memory
There's the scent of lilac blossoms
In the France that used to be.
Once again beside the river
Sweethearts whisper tenderly
Hidden from the lights of Paris
In the France that used to be.
Quaint old-fashioned street cafes,
On the Avenue
Ev'ry time my fancy strays
They live anew!
Someday when the storm is over
I'll go back to old Paree
And I'll wander thru' the romance
Of the France that used to be.

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Metropolitan Music Publishers



A NEW DANCE craze has started the jitterbugs hopping again. It is described as a "HEP" square dance calling for audience participation at a theatre, night club, restaurant, ballroom, parlor, etc. The band-leader calls the turns, as in the well known "Turkey In The Straw" reels, and the audience follows suit. Of course in order to fully understand the dance you must first have a complete knowledge of "hep" or "jive" talk. So the next time you are greeted with "HI JACKSON SPANK THE PLANK" don't do anything but shake the greeter's hand. Or else just say hello and walk away.

SPANK THE PLANK



1. Teachers Lewis and Forrest, who created the dance routine—"Spank the Plank." Then you say "hello."

2. At New York's Strand Theatre, the chorus (on stage) calls the turns.

3. "Press the flesh—Grasp the clasp—SPANK THE PLANK."

4. Group here are "Tamping the clamp."

5. "Latch on to me satch and let's go visit a patch."

● SPANK THE PLANK

Buck Ram

Spank the plank (clap)
Then say "hello,"
Spank the plank (clap)
Lay it lightly tho,
Spank the plank
Make it touch and go,
Hit the mit,
Tamp the clamp (clap)
Spank the plank
Wring the wing (clap)
Then he answers you
Pump the stump (clap)
Then it's your turn to
Grip the flip (clap)
Like you've meant to do,
Touch the clutch.
Link the pink (clap)
Spank the plank
You understand,
It's grand to greet your neighbor.
Give him some skin while saying to him:
"Latch on to me Satch,
And let's go visit a patch"
Spank the plank (clap)

Copyright 1942 by Noble Music Co., Inc.

● SHE'S THE SWEETHEART OF THE ARMY

(The Girl From the U.S.O.)

Lou Lawrence Herbert Greene

Chorus

She's the sweetheart of the army
And the boys all love her so
She's a little cutie sent on duty
By the U.S.O.
She's the sweetheart of the army
With a style that's all her own
When she serves her cookies to the
rookies
They're right at home
At the canteen she will meet you
To greet you, and treat you.
When you've no one else to speak to
She's always there with a smile
From the private to the major
They agree that she's okay.
She's the sweetheart of the army
And she'll be mine some day.

Interlude

When the bugles start to blow
To assembly they all go.
As they shoulder arms
They adore the charms
Of the girl from the U.S.O.
At maneuvers they recall
She's a pal to one and all
So they step along and they sing a
song
To the girl from the U.S.O.
Copyright 1942 by Ideal Music Publishing Co.

● WILL YOU LOVE ME?

(From Tchaikowsky's 5th Symphony)

Lewis Harris Fred Wise

Will you love me
The way that I love you
When dreams that once were new
Are just memories of springtime?
Will you love me
Through all the weary years
When smiles have turned to tears
And the starlight is cold?
Skies aren't always clear above
Dark clouds may appear above,
But long as there will be we two
I know love will see us through.
My love will be
Forever strong and true
I know I will love you, dear,
But will you love me?
Copyright 1942 by
Campbell, Loff and Porgie, Inc.

● THIS LOVE OF MINE

Sol Parker Henry Sanicola Frank Sinatra

Chorus

This love of mine
Goes on and on
Tho' life is empty
Since you have gone,
You're always on my mind,
Tho' out of sight
It's lonesome thru the day,
And oh! the night
I cry my heart out,
It's bound to break,
Since nothing matters.
Let it break
I ask the sun and the moon,
The stars that shine
What's to become of it
This love of mine.
Copyright 1941 by Embassy Music Corporation

● KILLE KILLE

(Indian Love Tale)

Irving Taylor Vic Mizzy

Indian sons and Indian daughters
Kept a rendezvous
How!
On the shores of sky blue waters
This is how they'd woo:
How!
Oompah, oompah, oompah, oompah,
Oompah, oompah, oompah, oompah.
Kille kille kille kille watch watch
watch watch Kay you kin cum ka
wah;
Hay ay chama
Hay chama polly wama
Kille kille kille kille watch watch
watch watch Kay you kin cum ka
wah;
Hay ay chama
Hay chama polly wama.
Indian lad loved Indian maid
Sitting Bull was her father
Every time the coast was clear
She called out "Hi ya Watha."
Kille kille kille kille watch watch
watch watch Kay you kin cum ka
wah.
Hay ay chama
Hay chama polly wama.
Copyright 1942 by Santly-Joy-Select, Inc.

● EVER SO OFTEN

Irving Gordon Abner Silver
Al Kaufman

Ev'ry time I tried to phone you,
I never completed the call;
So I decided to write you
A letter explaining it all:

Chorus

Ever so often, baby,
I get a longin' for you;
Often I'm thinkin' that maybe
Someone made a big mistake,
Won't you give this heart a break,
Ever so often, sweetheart,
I have been ever so blue;
Think of all those moments I spent
with you,
All those precious dreams, beggin' to
come true;
Gee! I'm hopin' ever so often,
You often think of me too.
Copyright 1942 by Gordon, Kaufman and Real,
Inc.

● DIDN'T YOU KNOW

Jerry Novin

I'm through with romance,
Didn't you know,
I never had a chance,
Didn't you know,
Since that certain guy came walking
by I knew,
When I heard him sigh and your re-
ply,
I knew I was thru,
I cried for awhile,
Didn't you know,
I cried like a child,
Didn't you know
For I was really in love,
And the stars up above tried to tell
you so,
But you didn't care,
You didn't know.
Copyright 1942 by Jerry Novin

● TILL THE BOYS COME HOME

George Miles Bobby Gregory

1st Verse

The old town seems lonely, since the
boys went away
To sail far across the foam,
Heaven help them and keep them, till
their work is all done
And then send them safely home.

Chorus

We'll keep mill wheels a turnin'
And firesides a burnin'
Till the boys come home
We'll keep Old Glory wavin'
Our love we'll be savin'
Till the boys come home
Ev'ry dream that we planned with our
loved ones so dear
Will all soon come true when the
storm clouds have cleared,
Ev'ry mother and sweetheart
Will carry on their part
Till the boys come home.

2nd Verse

The old place seems lonesome, with
the boys not around
We miss all their happy smiles
But we know they'll win vict'ry, and
win freedom for all
And they'll be home after awhile.
Copyright 1942 by American Music Pub. Co.

● WHEN JOHNNY COMES MARCHING HOME

L. Lambert T. Wilson

When Johnny comes marching home
again,
Hoo-ray! Hoo-ray!
We'll give him a hearty welcome then,
Hoo-ray! Hoo-ray!
His folks will cheer, his friends will
shout
His girl friends they will all turn out
And we'll all feel gay
When Johnny comes marching home.

The old church bell will peal with joy,
Hoo-ray! Hoo-ray!
To welcome home our hero boy,
Hoo-ray! Hoo-ray!
The friends he knew and girlies too
With roses they will strew the way
And we'll all feel gay
When Johnny comes marching home.
Copyright 1942 by Wilson Songs

● HOPING FOR A NEW DAY

Dinah Armstrong

Chorus

Hoping for a new day
When peace will be here to stay.
Praying that the war will end,
And end real soon,
And nations will all be friends,
While the world is in tune.
Waiting for the war to cease,
And once more there will be peace,
So hope and pray, everyone,
And be gay, everyone,
That day is very near,
And the sun will shine, and the skies
will be clear.

Copyright 1942 by Armstrong Songs

● THE K. P. SERENADE

Kay Twomey Al Goodhart

Chorus

Momma used to say, "Please peel those potatoes."
Did I peel potatoes? No!
Now the Sergeant yells, "Hey, peel those potatoes"
And I peel, I peel, I peel, I peel, I peel,
I peel, I peel.
Granny used to say, "Please slice those tomatoes."
Did I slice tomatoes? No!
Now the Corp'ral yells, "Hey, slice those tomatoes."
And I slice, I slice, I slice, I slice, I slice,
I slice, I slice, I slice.
My uniform is an apron,
I'm learning to cook and bake,
When I get out of the army,
What a wonderful wife I'll make.
Poppa used to say, "Please sweep up the kitchen."
Did I sweep the kitchen? No!
Now the Captain yells, "Hey sweep up the kitchen."
And I sweep, I sweep, I sweep, I sweep,
I sweep,
That's the K. P. Serenade.

Copyright 1942 by Gordon, Kaufman and Real, Inc.

● MINKA

Jay Milton

Chorus

Minka, I must go tomorrow,
You don't know half my sorrow,
No comfort will I borrow
When I'm far from you.
Sun will not be shining yonder
Where all alone I'll wander
In absence growing fonder,
Minka just for you.
Slowly now the moon is fading,
At dawn I leave,
But if you say you'll be waiting,
My heart will not grieve,
It will be well worth my yearning
If others you'll be spurning,
And if when I'm returning,
Minka, you'll be mine.

Copyright 1941 by Republic Music Corp.

● AS WE WALK INTO THE SUNSET

Charles Abbott

As we walk into the sunset,
Into the glow of golden years
I'll always be beside you
To smile away your fears,
As we walk into the sunset,
Sweetheart I'll hold your hand in mine,
We two, together always
To share this love divine;
When the sun goes down behind a hilltop
Darling here's what I'll do
As the sun goes down behind the hill-top
I'll take a sunbeam or two;
As we walk into the sunset,
Should any dark clouds dim our view
I'll always have a sunbeam there
To share with you.

Copyright 1941 by Campbell Music Co.

● THE CORPORAL TOLD THE PRIVATE

Irving Taylor Vic Mizzy

I know someone cute and sweet
Knocked the Army off its feet
And the Navy's nuts about this gal.
On the land and on the sea
Officers and men agree
She's a builder-upper of morale.

Army

The General told the Colonel, the
Colonel told the Major,
The Major told the Captain her name
and address
The Captain told the "Looney," and the
"Looney" told the Sergeant,
The Sergeant told the Corp'ral about
her sweet caress
Then the Corporal told the Private
He told him, "Keep it private"
And the Private met the girl they
raved about.
He agreed there's no one sweeter
Would you like to know how to meet
her?
Well, brother, join the Army and
you'll find out.

Copyright 1942 by Santly-Joy-Select, Inc.

● MERCEDES

Bob Stanley Marjorie Harper

Mercedes, you're as lovely as a flower,
Mercedes, with your gay, enchanting
smile!

Your sweet voice is with me all the
while..

You're ev'rything in one; the stars,
the moon, the sun,
A dream in Latin style.

Copyright 1942 by Harvest Songs Co.

● FLY, YANKEE, FLY

Jack Garvey

Chorus

Fly, Yankee, fly, keep your plane up
in the sky,
Fly, Yankee, fly, it's up to you to do
or die.

Strike where it stings,
For liberty rides your wings.
Blast the Jap, the Germans, too.
Italy is soft for you, so
Fly, Yankee, fly.

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Claude Lapham Music Corp.

● GIN RUMMY

M. S. Berger

Gin Rummy we played on the table and
I led

She showed me her cards,
She held a lovely spread
Gin Rummy we played, but she didn't
know the game
First, she'd pull a card out, then she'd
put it back again

I said, why do you hesitate
That's not the way to play
If you are so uncertain, you'll give
your hand away

Gin Rummy we played, she learn't to
play it well

That's why Nellie, since she learnt that
Rummy game

Has not been the same.

Copyright 1942 by Berger Music Publishing Co.

● I'M PAINTING A PICTURE OF YOU

Mary Shook Belle Schrag Lew Bell

I'm painting a picture of you,
On a moon-beam of golden hue
The rainbow's colors seem to inspire
My creation of one I admire.
I'll take the brightest star in Heaven
for my brush

And with it give your cheeks that rosy
life-like blush,

Like any artist would hope to do.
When I'm painting a picture of you.

Copyright 1942 by Newart Song Publications

● NIGHT WINDS

Tim Gayle

We two and the night winds
On Paradise Isle,

The voice of the night winds
Says linger awhile.

Bright stars are gleaming this won-
d'rous night

My heart goes dreaming with stran-
gest delight.

My arms and lips are willing
Tonight could be so thrilling

If you were only mine, love.
The spell of the night winds

Your charms that imply
Love comes in the night winds
Let's forget there's goodbye.

Copyright 1942 by
Metropolitan Music Publishers

● LANTERN OF THE NIGHT

Paul Martell Hugh Corrigan
Milton Leeds

Lantern of the night in the velvet blue
moon of happy lovers

From where you are please send a
star to cheer my heart

Lantern of the night you're a friend
so true,

And my heart discovers love cannot
die

Though he and I are far apart,
You're fingers of moon beams are
pointing the way

So please guide him safely to me
Lantern of the night this I beg of you

Tell him that I'm waiting
And I'll be here to hold him near

When hearts are free
Lantern of the free.

Copyright 1942 by Palomar Music Co.

● ROSE OF WYOMING

V. Tony Serra

Chorus

Rose of Wyoming,

I'm tired of roaming,

I'm riding the trail back to you,

Rose of my love dreams,

The moon high above seems to tell me
You're waiting there, too.

Cowboys like me who have traveled
afar,

Always look upward to one guiding
star,

Rose of Wyoming,

Your cowboy is homing

Alone on the trail back to you.

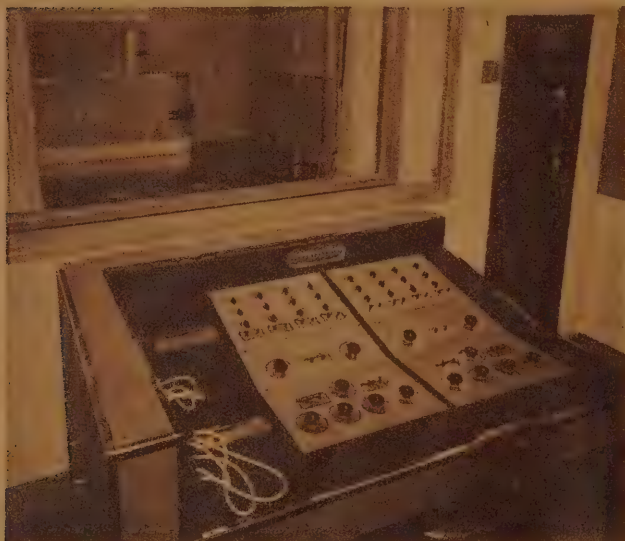
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Doraine Music Publishing Co.

HOW A RECORD IS MADE

RCA-Victor Cuts a Disc

IT takes just 36 seconds to transform a shapeless lump of plastic into Beethoven's Fifth Symphony or the Streamline Strut. But that, as you can imagine, isn't the complete picture. The complete picture, in the RCA Victor record manufacturing plants in this country, is made up of studios in New York, Chicago, and Hollywood; factories in Hollywood, Camden and Indianapolis. In the Camden plant alone the process of capturing sound waves in tiny whirling grooves involves 84,479 square feet of floor space in which 1,356 people are turning out millions of records a year. The saga of a phonograph record actually begins in India and Central

Europe and the Dutch East Indies where a few of the ten different ingredients that go into a record are gathered and packed. It continues then through five principal stages before it is ready for the market. The actual stamping operating is performed in a hydraulic press which first heats then cools the biscuit to insure perfect duplication. The circular labels are not glued on or pasted but actually pressed into the record materials. Only remaining steps now are to round and smooth off the edges, inspect the finished discs and place them in envelopes ready for your living room and buyers all over the world.



Here is the recording studio and the control room. The recording action takes place in the room on the other side of the window, controlled by the man at the dials.



It's on wax! The recording engineer examines the recording disc to see if the needle is grooving properly. Any defect or groove imperfection means another take.



From the recording studio the wax disc is sent to the factory for the transformation from wax to record. Here the disc is in the Bronzing and Plating room.



The copper plate or master is pried off the wax disc. After thorough washing, the face of the master is nickel-plated and a test record pressed from it.



Inspecting the matrix. The matrix has been trimmed, polished, reinforced with a copper back, centered, and readied for pressing work. This worker is examining the grooves.



The Hot Biscuit Table. Just before pressing, the individual biscuit sections are heated back to plastic form and folded and rolled so that no seams or edges will show on the record.



The Record Press. As shown here a worker is applying a Victor label to the pressing masters. The press presses both sides of the record in one operation.



A Victor Record is Born! The workman is taking a new record off the press. Note the uneven rim on the record where the excess biscuit overflowed.



The Edging Machine. Here the rough edges are taken off and the rim smoothed with emery pads. When the record is finished, the worker slides it down an incline on his right.



Here comes a record! The girls in the checking department get the records as they come rolling down from the edging machine, examine for defects, and place in envelopes.

COFFEE FOR THREE

William B. Edmonston
Bette Cannon Lou Shelly
How do you do!
How about a cozy table for two?
There'll be room enough for company
Coffee for three—you, cupid and me
What are your plans?
Would ya like to go where we can
hold hands
Where the lights are low and folks
won't see
Coffee for three—you, cupid and me.
I happen to be walking your way
Most anything can happen today
Now's the time to get more fun out of
life
Put a little rhyme, a little reason in
life,
What do you say?
'Round the corner is the cutest cafe
Love is on the menu, yes sir-ee
Coffee for three—you, cupid and me.
Copyright 1942 by Republic Music Corp.

● ZAGALA

(Featured by Xavier Cugat)

Tim Gayle Howell-Black
Zagala, I dream of nights along the
Rio,
In mem'ry, my heart is there with you.
Zagala, you whispered softly, "Yo te
amo."
By starlight, love had its start with
you.
I see the white flocks, blue skies above,
I hear the bell-ram call out his love,
I see the Padre, deep in a pray'r,
I hear him tell you I'll soon be there.
Zagala, we'll live and love beside the
Rio,
Forever, my shepherd's dream come
true.
Copyright 1941 by
Metropolitan Music Publishers

● DEAR MOM—

Maury Coleman Harris

Chorus

Dear Mom—
The weather today was cloudy and
damp,
Your package arrived but was missing
a stamp,
Your cake made a hit with all the boys
in the camp
How they love it!
Dear Mom—
The food is O. K., don't worry your
head,
I sleep pretty well, but I miss my old
bed,
And oh how I wish they'd make this
army co-ed
Still I love it.
If you should run into a certain "You
know who"
Please do this for me—give her a kiss
for me,
Tell her to write me nightly.
Dear Mom—
That's all for tonight, the bugle just
blew,
Tomorrow's a big day with plenty to
do,
I like it here but I'm kinda homesick
for you,
For I love you, Dear Mom.
Copyright 1941 by Republic Music Corp.

● NAIN NAIN

Cab Calloway Buck Ram

A boy, a girl, a cozy night,
But still she shook her head.
The sky was blue, the moon was
bright,
But this is what she said

Chorus

Nain, nain, I won't do dancin'
Nain, nain, no more romancin'
Nain, nain, I won't go dancin'
Till you marry me.
Nain, nain, I won't go ridin';
That's plain, just start decidin'
Nain, nain, my lips are tied
Until you marry me.

Copyright 1942 by Noble Music Co., Inc.

**● PASS THE BISCUITS
MIRANDY**

Del Porter Carl Hoeft

Pass the biscuits Mirandy,
I'm just as hungry as sin.
Pass the gravy Mirandy
I need some sop to sop 'em in,
Since nine o'clock
I've been sittin' on a rock
Shootin' ev'rything in sight
I shot the Foys and a dozen Bartin
boys
Shootin' gives a man an appetite
Pass the biscuits Mirandy,
Pass 'em and kiss me goodbye
They're so heavy Mirandy
I think that I'm gonna die.
Copyright 1942 by Tune Towne Tunes

● IT'S RAINING MEMORIES

Ruth Lowe Marty Symes

It's raining memories of you
And April in the rain
A million memories
That softly kiss my window pane.
Hollyhocks and lilacs are falling from
the skies
Hollyhocks and lilacs
That lingered in your eyes,
It's raining memories
It isn't raining rain at all
It's raining memories
And we're beside a waterfall
And when the dream is over
There'll be a beautiful rainbow above
It's raining memories of love.
Copyright 1942 by Nathaniel Shilkret Music
Co., Inc.

● TELL IT TO A STAR

Shirley Botwin

Chorus

Tell it to a star,
When you are sad and blue;
Tell it to a star,
To make your wish come true;
When you find your heart is blind,
Go slow to understand,
A light out of the night,
Can give romance a helping hand;
Tell it to a star,
Confess each lonely dream;
Tell it to a star,
Then follow its beam;
Each gleam will seem a tiny lantern,
Guiding from above;
Tell it to a star
And you will find your love.
Copyright 1941 by Embassy Music Corporation

● JINX THE JINX

Dave Boyd Zoel Parenteau

Let's jinx the jinx all together
Jinx the jinx now or never
Merrily we roll along
And the jinx is on his way
Let's beat him down
Stop his braggin'
Go to town
'Fix his wagon"
Merrily we sing a song
While his hair is turning gray
Like Humpty Dumpty sitting on a
wall
The guy is stumped
He knows he's ridin' for a fall
He's done his "bit,"
He'll regret it
"Asked" for it
Gonna get it.
Merrily we roll along
As we jinx the jinx away.
Copyright 1942 by Harvest Songs Co.

● MY LITTLE COUSINHappy Lewis Sam Braverman
Cy Cohen

Have you heard about my little cousin
She had boys proposin' by the dozen
But each one has now become a
mourner
Since she met the boy around the
corner
Girl met boy and girl could not forget
him
For a bridegroom she would have to
get him
She was pretty how could he resist her
It was love the moment that he kissed
her.
Months went by, no wedding date he'd
mention
She began to question his intention
He was shy that's why he hadn't
spoken
If they didn't wed he'd be heart-
broken
But my little cousin wasn't dozin'
Leap year came and she did the pro-
posin'
Now the lovers both are in their glory
He wed her to finish up this story.
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Co.

● ONE LOOK AT YOU

Christe Harris George Brown

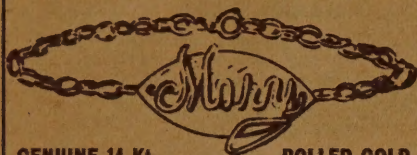
One look at you, and I began to see,
That love had finally come to me.
And when you smiled my heart beat
fast,
For you were here at last.
One look at you, and I was sure,
That I would fall for your allure.
And then that kiss tender and sweet,
Just swept me off my feet.

Love came to us both, it was heavenly,
Because when I discovered you, you
discovered me.

One look at you was all I took,
But I grew weak and my knees shook.
But I'm calm now as you can under-
stand,
Since we walked down the aisle, hand
in hand.

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● LALAPALUZA LU

Milton Drake Al Hoffman Jerry Livingston

1st Verse

It's Lu, Lu, Lalapaluza Lu,
She's the most terrific gal I ever knew
Ev'ry soldier, ev'ry officer
Want to win a kiss from her
Lalapaluza, Lalapaluza,
Lalapaluza, Lu-Lu!

2nd Verse

It's Lu, Lu, Lalapaluza Lu,
She the most terrific gal I ever knew
With the kisses that she gives the
Yanks
They could wreck a million tanks
Lalapaluza, Lalapaluza,
Lalapaluza, Lu-Lu!

3rd Verse

It's Lu, Lu, Lalapaluza Lu,
She's the most terrific gal I ever knew
First the sergeant thought that she
was dumb
Now he's taking orders from
Lalapaluza, Lalapaluza,
Lalapaluza, Lu-Lu!

4th Verse

It's Lu, Lu, Lalapaluza Lu,
She's the most terrific gal I ever knew
She has all the pilots in the troops
Doing extra loop-the-loops
Lalapaluza, Lalapaluza,
Lalapaluza, Lu-Lu!

5th Verse

It's Lu, Lu, Lalapaluza Lu,
She's the most terrific gal I ever knew
That's the reason that the men are all
Envi'd by the corporal
Lalapaluza, Lalapaluza,
Lalapaluza, Lu-Lu!

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● BREATHLESS

Jaques Press Eddie Cherkose

If I had a dictionary
I would use the customary
Compliments 'n phrases
When I want to sing your praises,
But I'm up to here in trouble,
My adversity is double,
And to make the matter worse,
I'm breathless.

When I try to be poetic,
You are never sympathetic;
As it is I do my best
And hope 'n pray I pass the test;
But up to now I'm in the soup,
My heart is doing loop the loop;
On top of all that,
I'm breathless!

You take my breath away
My castles are all in a heap
You've got me right where I want you
Baby you walk in my sleep.
I take you for a little walk,
An' I'm a guy that likes to talk,
You leave me on the porch
'N then I wind up with a torch,
For every single time that I'm inclined
To tell you what is on my mind,
I'm darned if I don't find
I'm breathless.

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● I REMEMBER, DO YOU?

Tony Wolfson

Chorus

I remember all those vows we made,
And all for which we prayed,
I remember, do you?
I remember how you said you loved
just me,
Those things are just a memory
That I remember, do you?
Those dreams we dreamed, and each
happy night,
Are still close to me,
How real they seemed, yet they faded
from sight,
Why, is a mystery.
I remember that we said we'd never
part,
And then, you gave me your heart,
I remember, do you?

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● ARIZONA

Claude Reese Paul Scholz

Arizona, night is fallin'
Lonely as the stars above,
Arizona, hear me callin'
Callin' for that land I love
As I ride along, ol' "Paint" is gettin'
wise
When he hears my song, he leads the
trail to paradise
Thru' with roamin'
Now I'm homin'
Arizona, back to you.

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● SO NOBODY CARES

Berkeley Graham Carley Mills

So nobody cares
So nobody's grievin'
So nobody cares
If somebody's leavin'
You're out on your ownsome
You'll never be blue
You'll never be lonesome
I wonder who's kidding who!
So nobody cares
So nobody's lyin'
So nobody cares
But somebody's cryin'
Oh baby dry those tears
'Cause I've been cryin' to.

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● DID YOU ANSWER THAT LETTER FROM HOME

Sam Braverman Bob Kahn

Did you answer that letter from home?
Did you write the folks today
And tell them you're okay
'Cause you know how they worry
When you're far away.
Did you write to the one who's been
true
Who says a little pray'r each night for
you.
Altho' you're far apart
Those words may cheer an aching
heart
So let them know that you miss them
too
Write that letter tonight.

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● MINARET

(A Theme from Alexander Borodin's
"Prince Igor")

Clarence Kelley Geo. H. Sanders

Mystic land,
Hot yellow sand,
Treasures of old
Visions rare
Standing before me.
Desert trail,
Maiden in veil,
Sunset of gold,
Men at pray'r,
So goes my story.

Chorus

'Twas by the Minaret,
Where we rested our caravan,
Just as the temple bells began
Tolling over the sand.
Beneath the Minaret,
I saw her as she knelt in pray'r
With uplifted hands so fair,
I was at her command.
Tho' my heart was telling me to re-
main

I knew that desert trails were beckon-
ing me

As I travel along I can ne'er forget
The girl by the Minaret,
In old Araby.

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● DARK IS THE NIGHT

Horton Gorman

Dark is the night
There is no moon that is in sight,
No stars at play
Since my love went away.
Dark is the night,
There is nothing to shed its light,
As I sing my song
And go stumbling along.
My heart is aching and sighing for
you,
My heart is breaking and crying for
you.
Dark is the night,
There's no one to help me in my plight,
Come back to me, my love.

Copyright 1942 by Horton Gorman

● YOU'VE GOT ME UP A TREE

Ben Lipset Curley Mahr

Chorus

You've got me,
You've got me,
You've got me up a tree,
When I look into your eyes
I can plainly see
That they are very mischievous,
They tantalize me too.
I never felt this way before,
I don't know what to do,
You've got me,
You've got me,
You've got me up a tree.
And when I want to hug and kiss,
And you look at me,
I start to stutter
And my heart's a flutter
Oh, what you do to me.
You've got me,
You've got me,
You've got me up a tree.

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● MY OLD HOME TOWN

Whitey Griswold Gill Bellows

Stars way up in the sky,
Singing a soft lullaby,
While the moon is shining on high,
Back in my old home town.
Cares seem to fade far away,
At the end of the day,
And all I do is pray,
That I'll see my old home town.
It isn't so large and grand,
Or a city in a fairyland.
Oh, how I miss that dear place,
As I stare into empty space,
It's one place no other can replace,
It is just my old home town.

Copyright 1942 by Far West Songs

● HAWAIIAN SUNSET

Billy Kaye Sammy Kaye

Hawaiian sunset
Blue shadows falling,
Hawaiian magic
And lovely you.

Hawaiian sunset
When night is calling
An isle of magic
Beyond the blue

And ev'ry evening
I still remember
The sunset splendor
Upon the shores

For in the evening
'Neath palm trees swaying
I heard you saying
"Tonight I'm yours."

Hawaiian sunset
I hear it calling
And in the sunset
I'll come to you.

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● YOU SEND ME OUT OF THIS WORLD

Lou Hart

You're terrific, to be specific,
You send me out of this world.
You're first rate, I meant you're great,
You send me out of this world.
I seem to fly on a cloud.
When you're in my arms,
When we kiss, I want to shout out
loud,
About all your heavenly charms.
You're dynamic, you're titanic,
You send me out of this world,
You're swell, I mean to tell,
'Cause you send me out of this world.

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● THE LAST REVEILLE

George Lomas Al. Scottoline

The call to arms has sounded
It's time for me to go
So smile, my dear, while I dry each
tear,
You know I love you so
And when the war is over
Gray skies will turn to blue
So wait for me 'til the last reveille
Sends me back to you.

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